


SUMMER 1985
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Backstreets

THE BOSS MAGAZINE



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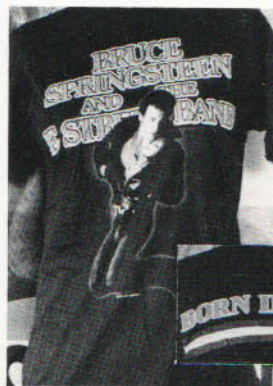


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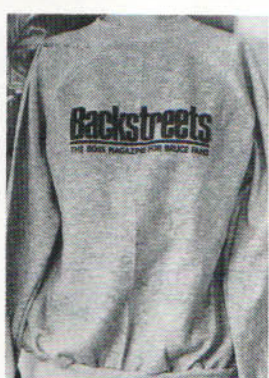
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w/black sleeves.
Available in
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BRUCEMANIA: World tour returns to US stadiums

THEY CALL HIM BRUCE KINGSTEEN IN England and that's an appropriate name since Bruce Springsteen has finally become a performer of the same stature as Elvis Presley—his longtime idol. Springsteen's tour of stadiums was a smashing success even with audiences who couldn't speak the language, his album is now the biggest selling record in CBS history, and his summer US tour of stadiums has phone lines jammed up from Pontiac, Michigan to the Pentagon. Bruce is the new King.

Springsteen is now America's (hell, the whole damn planet's) most popular rock star and clearly the most influential. The media coverage that now surrounds his every move is that reserved only for presidents and kings. There's no confusing him with Rick Springfield now—*everyone* knows who Bruce Springsteen is.

And if you were one of those waiting in line for summer stadium tickets it may very well have seemed that everyone was in front of you. The rumored tour of massive stadiums is now a reality—25 cities in nine weeks and every show in a massive venue holding at least 50,000 fans. More people will see Springsteen's summer tour than the entire audiences for his first ten years of performing. He has arrived.

With success on the Elvis level also comes an equal number of problems. Ticket sales for the summer tour have been a complete mess but perhaps that's the best that could be hoped for. First off the shows and ticket sale dates were announced in some places just two weeks before the shows were to occur, an unprecedented move and one that caused tremendous logistical problems (we even held this issue hoping to break tour info) but sure didn't hurt ticket sales.

And strangely enough, even though Springsteen is playing gargantuan stadiums, less people will be able to see this summer tour in most cities than saw the tour last fall. This is primarily because even though the stadiums are large they aren't being sold to their top capacity and it's such a short tour there are fewer dates in each locality. For example, though Springsteen will play RFK Stadium in Washington, D.C. for which 54,000 tickets were sold, fewer people will see that show than saw Springsteen's Largo shows last fall, where a total of 60,000 tickets were sold for four shows. So although stadiums seem like they are bringing the Boss to a larger audience, it's actually a case of the same number of people but a much shortened tour.

Add to that the fact that Springsteen's popularity has continued to skyrocket and you have a real ticket mess. The concept behind these

stadium shows (at least as it was explained by one inner circle spokesperson) was that Springsteen was forced into playing stadiums so that a larger audience could see him—clearly this summer that will not be the case.

What is clear is that these shows will be some of the top money makers of all time and in just nine weeks of shows the tour will gross millions. The ticket prices Springsteen is asking are among the highest ever (at least \$17 in most locations) and simple mathematics will tell you that the gross for the four Giants Stadium shows alone will top four million dollars.

As we said, the very short time between ticket announcements and the dates themselves make it impossible for us to fill you in on any hot info—by the time many of you read this some shows will have occurred already. At our press deadline all the August shows had been announced so here those are followed by speculation and rumors on September and November dates.

The tour starts August 5th in Washington, D.C. at RFK Stadium. Tickets there were such a mess that some people who had camped out for four days didn't even get tickets. Then there's Cleveland August 7th at the Municipal Stadium followed by Chicago, Soldier Field, on August 9th. There was talk of adding second shows in all locations, though the shortened length of the tour will probably prevent that, but you never can tell.

Next Bruce is on to Philly for two shows at Veteran's Stadium on the 14th and 15th—there are strong rumors of a third date (either the 16th or 17th) as Philly is one of Bruce's strongest markets.

From there Bruce hops over to the Meadowlands Giant's Stadium (in New Jersey) which clearly is his strongest market, for at least four shows August 18th, 19th, 21st, and 22nd. Bruce could play the Meadowlands for the next month and sell out every show so there's always a possibility of more dates there. Meadowlands tickets were particularly bad this time around with numerous stories of outright theft and fraud—policemen were ac-

cused in one city of cutting into line to buy tickets for themselves and three New Jersey Bell employees were caught cutting into phone lines to get tickets for themselves. Ticket purchasing seemed to be extremely bad in New York City itself—once again many people who camped out for days didn't get tickets.

From there Bruce moves north to Toronto on August 26th and 27th. At our deadline those were the final confirmed dates.

Since the tour is almost certainly a nine week 25 city affair, our best guess is that it will move through the midwest next, to play in the stadiums there before the weather breaks, and then to the west coast. Here are some rumors of dates we've heard: Pontiac, Michigan in early September for two shows; St. Louis for one show the first week in September; the Metrodome in Minneapolis during the second week in September and probably several other midwest venues. Oakland has been rumored for September 8th, Denver is either September 4th through 6th or September 18th through 22nd, depending on who you hear it from. There are rumors of a Seattle date on September 25th and a Vancouver, B.C., date on September 27th.

Bruce will probably save Los Angeles, where it's always summer, for the end of September and we've heard rumors it will end all in Florida where outdoor shows happen all year long. But we've also heard it will end with dates at Madison Square Garden, Bruce's small club gift to fans. The mystery will solve itself soon.

As for recording news, once again they are anybody's guess. We jokingly suggested that Bruce's next album would be the masterpiece *Murder, Inc.*, his monster unreleased album. Newspapers in Europe for some reason took this as fact and reported that the next record would be *Murder, Inc.* One reporter even asked Bruce about this new record and Springsteen laughed. Of course it's just wishful thinking but our feeling is that if Bruce Springsteen ever needed another *Nebraska*-type record he needs it now and *Murder, Inc.* is that record. If dreams came true, wouldn't that be nice?



On the backstreets

WITHIN THE PAST THREE MONTHS Bruce Springsteen has gone from a rock superstar to just about the hottest thing since sliced bread. *Born in the USA* has become the biggest selling album in the history of CBS Records, no small feat. Springsteen's concerts are selling out stadiums all over the world. He's just had an unprecedented fifth single off one album break the top ten. Not since the days of Elvis Presley has one single rock performer had so much impact.

But Springsteen has become more than just a musician: He's now the subject of so much media attention and speculation that the Bruce Springsteen myth is something entirely different from the performer or the man. One week he's on the cover of the *National Enquirer* for christ-sakes—the next week he's on the cover of *People* for the third time in a year. His marriage was easily the biggest media marriage since Prince Charles slipped the ring on Lady Di.

In light of all that, I find myself frequently redefining what *this* magazine is about. This is not the magazine where you'll read the inside scoop on Bruce's wedding—we simply feel that his personal life is none of our damn business, except in how it relates to his music. This is not the magazine where you'll find the patriotic hype job that every other magazine seems to be spouting—Bruce is great but he's not the grand symbol of patriotism (New Jersey's own Rambo) that the media have misinterpreted him to be.

It was Springsteen himself who so pointedly said "trust the art, not the artist" and in that direction this is a magazine about "the art" that we call great American rock 'n' roll. I don't know if that makes much sense but I'd like to think that at its best this magazine captures, with words, the spark and energy that is at the root of powerful rock 'n' roll. It's a unique magazine with a unique approach—one that many in the publishing industry have called suicide—but all I know is that when I hear "Badlands" kicking in from my car radio there's a fervor that rises within me. Strangely enough, there seem to be thousands of others out there who think and feel pretty much the same way I do.

Though this issue says Summer it might more appropriately say Indian Summer. We were slightly held up: first by moving (we moved our offices right in the middle of putting this issue out), and second, by the summer tour dates. We had waited for the dates, hoping to give an accurate and up-to-date tour schedule but the wacky dates and the way they were announced (some announced less than two weeks before the concerts themselves) may make this information less useful. In any case, remember we'll always come out quarterly but the exact publishing date may vary as we wait for late-breaking information on tours or records. We appreciate your patience.

We are considering, as our next upgrade, switching to a six times a year format and basically the only thing preventing that is finances. The full color format costs a fortune and since we're a magazine that carries little advertising (advertising being the lifeblood of the magazine

industry) we rely solely on subscriber income to support improvements. What I'm plugging here is that now more than ever we need your continued support.

If you're currently a subscriber remember you can renew at any time—for those in the US send \$10 and we'll add another year to your current subscription, \$18 and we'll add two years. You can tell when your subscription will expire by looking at your mailing label—it lists the last issue in your current subscription (so if it says 14 you'd better hurry). Several of our back issues are sold out so don't let your subscription run out or you may lose an issue completely.

One important thing: If you are moving please send us a change of address form as soon as you know your new address and please, *please* send us your mailing label or your old address (at least your old zip code). Our computer finds you with your zip code so if we can't find it we can't find you. If you have any problem with your subscription please write us addressing your letter to "Subscription Department." And as always an SASE (a self-addressed-stamped-envelope) speeds up our reply.

To better handle our subscriber services, Kathleen Gammon has joined our staff as business manager and I will simply be the editor of the publication. This will give her more time to handle your inquiries and me more time to concentrate on putting together the great articles and photographs on the greatest American rock 'n' roll of our time. The growth of this magazine has been tremendous this last year and I ask for the patience of many of my friends I haven't been able to personally write to for a few months.

We greatly appreciate your support of *Backstreets*—this magazine really is the work of many, many people and I know we'll see even greater improvements ahead. One way you can help is by spreading the word to your friends. We'd be more than happy to send you some brochures for the magazine if you have interested friends or if you'd be willing to either drop brochures by local record stores for us, or better yet, hand them out at upcoming concerts (which is actually really a blast)—please do let us know.

See you across America. No retreat, baby, no surrender. . . .

—Charles R. Cross 🍸

Off the wall

The back cover of this issue features our usual Off the Wall section, this time with the wonderful and super rare *Playboy* poster. This poster was issued in 1976 to go with a great article on Bruce written by James Petersen. The poster is highlighted by the magnificent illustration by John Youssi that also accompanied the article. A limited number of these posters were issued to promote the March issue though even back in 1976 they were extremely rare. We got this one from a *Playboy* employee who found an uncut poster (with color key) in the office (our special thanks to her).

Backstreets

A BOSS MAGAZINE FOR BRUCE FANS!

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Front cover photo: Brooks Kraft

Front cover design: Art Chantry

*"Now in dreams these nights,
I see you my friend
the way you were back then.
On a night like this
I know that girl no longer exists,
except for a moment
in some stranger's eyes
or in the nameless girls
in cars rushing by.
That's where I find you tonight
and in my heart you say it still survives.
None, baby, but the brave
No one, baby, but the brave
Those strong enough to save
something from the love they gave . . ."*

On lips

BRUCE SPRINGSTEEN GOT MARRIED. Since the marriage was covered in every newspaper and magazine in the world (from the *National Enquirer* to the *New Delhi Times*) we figured we'd just leave this one alone. *People* magazine probably had the most gossip to spread and in comparison the *National Enquirer's* coverage seemed accurate. The *Catholic Standard* noted "both the bride and groom are Catholics. Mr. Springsteen attended parochial schools in his native New Jersey." *Backstreets* can sum up in one phrase what we think about his marriage: Congratulations, we wish Bruce and Julianne all the best. . . .

FILM FLAM: Even before Julianne and Bruce had actually tied the knot she found her film career skyrocketing. She's now been talked about for several roles including one opposite Tom Cruise in *Top Gun*, which is particularly interesting because Bruce is considering releasing some of the songs off *Born in the USA* for the soundtrack. . . . A lot of really awful things have been said about Julianne in the media by people who know absolutely nothing about her and have absolutely no right to judge her for any reason. But NBC takes the cake for their promotion of *Summer Fantasy*, a B-grade tv movie Julianne starred in. The movie is not exactly *Citizen Kane* but what is really bad is how NBC promoted it with commercials that said "She was the Boss' fantasy and now she can be yours." NBC may be the top network at the moment but their journalism, professionalism and plain taste can be questioned. . . . On the subject of films, a new movie called *Dead End Street* uses "Point Blank" and "Jungleland" in the soundtrack. . . . Jeff Stein filmed three of the shows in Japan for possible film or video release. . . . The original "I'm on Fire" video was to be live footage from the Syracuse shows. "I'm on Fire" was filmed by a professional crew as was "Bobby Jean," which at that point was scheduled to be the fifth single. . . . Clarence Clemons is staying busy with film, video and record appearances. First off, Clarence's new record *Hero* should be out any day. In the meantime he contributes sax to Aretha Franklin's hit "Freeway of Love," which probably was easy enough for the Big Man since it's a song about a pink Cadillac. Clarence also appears in the video for the song and also, strangely enough, in a Ricky Skaggs video—Clarence plays a poker player. . . . Clarence is also a fan of tennis stars in addition to country music. He recently gave Martina Navratilova an autographed poster of the Boss that said "You don't have to be born in the USA to be an American." Clarence says it was Navratilova's attitudes towards health that inspired him to shed 50 pounds. Both Nils and Roy also play tennis though Bruce sticks with baseball and a little pool. . . .

IN A WONDERLAND: Nils Lofgren's great new record *Flip* is selling quite well and gaining him some of the attention he so justly deserves with his solo career. *Goldmine* recently did an excellent retrospective of Nils' career in their July 19th issue. . . . In Australia, Nils was the most

ALLENGER • GEORGE E CLARK JR.
ILS • WILLIAM H JETT • PAUL E
JOHN A RYAN Jr • STANLEY
AMINGS • DONALD P YARRING
LER • JEFFREY L MORRIS • PETER
Y • DAVID E WARD • MICHAEL
ARDINAL • FRANK B DUNFORD
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ILLIS • RODNEY W McLEAN •

The Viet Nam Veterans Memorial and Barton E. Haynes, 7/19/48-10/22/67.

accessible of the E Streeters. He did lots of interviews (including a great one with a Sydney radio station that included an acoustic set off his new album). . . . Over in Europe Nils was treated like royalty in Sweden and Norway, which is where he originally hails from. Prime time tv featured a hilarious special called "Nils Hilmer Lofgren" which had Nils visiting his Swedish relatives and playing the accordion. It was a great moment—perhaps Nils should do a roots album and call it *Ullevi*. . . .

MONEY, MONEY: There are so many different rip-off artists making a buck off Bruce Springsteen these days it makes us sick. Of course there are the bootleggers and the ticket scalpers (our choice for first to hang) but lately there has also been this mass commercialization of Bruce Springsteen, the image. It's most apparent in advertising. Readers have sent us no less than five ads by major label jean manufacturers who have used ads that copy the *Born in the USA* cover. There's even a new club in Winnipeg called The Blue Jeans cabaret and if you have to guess what the logo looks like you're a little slow. One of the things we liked was a Hallmark Lite greeting card that shows a moose in the guitar pose à la Bruce and it says "Born in the Upper Northwest." Inside: "Happy Birthday from Moose Springstream." Along these lines was the wonderful parody in the summer issue of *Muppet Magazine* that features a great poster of

Kermit doing Bruce. The pun: "Born in the S.W.A.M.P."—a real gem. On the other side of the spectrum is the Casio ad that's been all over the rock press that features a Bruce clone with headband. We suggest a boycott. . . .

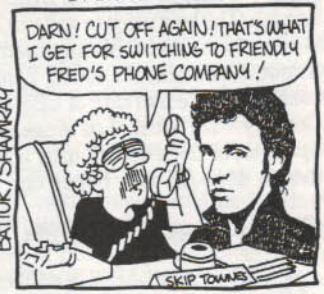
CARTOON TIME: Tom Batiuk, the talented cartoonist who draws Funky Winkerbean, is a long time subscriber to *Backstreets* and a long time Bruce fan. He's given us permission to reprint some of his classic strips that feature Bruce (our readers have been filling our mailbox for years with clippings of these strips). For the first installment we actually used a strip from Tom's other strip, John Darling. The *Seattle Times* might not have the sense to run Funky but at least *Backstreets* does. . . .

VIET NAM REDUX: The Viet Nam Vets' Parade was an extremely touching event, made more so by the unofficial song of the parade, "Born in the USA," that blasted from every ghetto box in New York that day, it seemed. That weekend, one of our readers travelled to D.C. and took a picture of the Viet Nam Vets' Memorial and of Barton Haynes' name. Barton was the drummer in Bruce's first band that was killed in Viet Nam (he was only 19 years old!). Haynes was a major inspiration for Springsteen's work and it is with his memory that we listen to "Born in the USA" and it is in the context of his life and death that this song should be appreciated rather than as some sort of Ramboesque anthem to America's machismo. "Born in the USA" has become this weird call to America's might—featured in professional wrestling fights, sung by the hostages returning home. What almost everyone who embraces it fails to note is that beyond the chorus this song is about the devastation of war—that condemns war, not celebrates it. It is a song about an America gone bad—the song is anything but the knee-jerk jingoistic anthem the media have turned it into. What can Bruce Springsteen do about this? Not much but our best suggestion is that Springsteen finally make clear the intention of his work and release the political songs he's been recording all these years that have never made it onto his records. Springsteen is losing control over how his work is interpreted, we think, and the easiest solution is to release his too-long-suppressed masterpiece outtake work like "Roulette," "Murder Inc." songs that are so straightforward and so powerful in their intent they cannot be misunderstood. Perhaps, then, Barton Haynes' true act of patriotism will be understood. . . .

JOHN DARLING



BY BATIUK & SHAMRAY



Cartoonist Tom Batiuk, creator of both Funky Winkerbean and John Darling, is a big Springsteen fan—here's one of his Bruce-related strips.

In the news

Relief for Pony fans — a new annex

THE NEW MARQUEE ON SECOND AVENUE and Kingsley in Asbury Park says: "Minors Welcome; open till four." A teen bar on Asbury Park's famous strip? Is this where Bruce is figuring to get a drink?

The marquee belongs to the Stone Pony Annex, on the same block as the original Stone Pony. What used to be the Quack Quack has been renovated and includes a non-alcohol bar, a game room, a large screen video piped in from live at the Pony, a powerful sound system and a new dance floor. Owner of the Stone Pony and the Annex, Robert "Butch" Pielka, was busy laying down the new dance floor as we talked.

Originally, the Annex was to accommodate the spillover crowd from the Pony, which is often packed to the rafters, he said. Here a rock and roll fan could watch the live video from the Pony, get a bite to eat and enjoy a slightly less hysterical atmosphere. The Annex is also a treasure chest of collector's items on display, a museum of rock and roll at the shore. The ceiling is covered with vintage Stone Pony t-shirts, the walls show photo-collages, promo posters from national acts (Bruce too) and original artwork. A few thousand dollars went into the renovations, Pielka said.

Sounds like a great idea, but Butch ran into a



The Stone Pony staff.

problem. Since New Jersey began taking a zealous stand against drunk driving, bar and club owners have suffered in the profits department. Now the state is trying to pin some responsibility for the drunk driver on the people who serve liquor; bar owners, restaurants, private hosts and

liquor stores. These people could possibly be held responsible for someone who drank alcohol at their home or bar and got into an accident after leaving. Thus, these people need liability insurance. "The costs for the liquor law liability insurance were just too much; so we went strictly teen," Pielka said.

Butch hopes he has a hit on his hands, both with the kids and the after hours crowd from the Pony. "We'll make it serve some purpose," he said. "Teen club or after hours club, whatever goes over bigger." He's considering closing the Annex to minors after 1 a.m. to make it more appealing to the older, after hours crowd. The Annex will serve coffee, soda, non-alcoholic drinks, Moussy beer, munchies, nachos and deli sandwiches until 4 a.m. to give people a chance to relax after a show, get some food, and perhaps have a safer drive home. As for the kids, he offers a place to hang out, see some *real* rock video, and share in the rock and roll tradition of the Stone Pony. "There's always kids around trying to get into the Pony, maybe for them it's a god-send," Pielka said.

As far as relocating the original Stone Pony due to the re-zoning of Asbury Park, Pielka said he has not been approached about relocating or buying the property. —Kathie Maniaci

Steve on Sun City

STEVE VAN ZANDT FINALLY HAS A RECORD deal even if it's with a small label and just for one 12". Steve has been in the studio with Arthur Baker working on a new 12" titled "Sun City," about the South African resort. Those who've heard the mixes say it's one of the best things Van Zandt has ever done—it has bite with a beat. Baker is producing the record and releasing it on his own Streetwise label.

Reportedly Van Zandt will bring in several friends to sing background vocals (the chorus says, "Don't play Sun City"). Steve is still shopping for a major label for his next album project.

Where to write Bruce

TO ANSWER SEVERAL COMMONLY asked questions:

There is no official Bruce Springsteen fan club. The best place to write to Bruce himself is care of Jon Landau Management, 136 E. 57th Street, New York, NY 10022. Fans on the west coast can write him care of CBS Records, 1801 Century Park West, Los Angeles, CA 90067. Springsteen does occasionally answer his mail, though don't get your hopes up.

Dial-a-Boss line starts

A NEW PHONE LINE BOASTS AN EMPHASIS on the Boss for fans that want to communicate with other Bruce Tramps. It's offi-

cially called the Party Line and it works like this: You call one number and leave a message, saying pretty much whatever you want. When you call a second number you hear a compilation of last week's messages edited down.

The line is the brainchild of Bert Epstein, a Southern California Bruce Tramp. He originally started the line as a general talk line but decided to focus on Bruce recently because that was mostly what people seemed to talk about anyway. The service is free, though if you're long distance from LA you'll have to pay the normal toll charges to get the line.

The input number is (213) 205-7985—the one you talk to—while the output line is (213) 205-7980. Epstein says he plans to announce as much fast breaking Bruce news as he can.

CBS continues with its own Dial-A-Bruce hotline, (213) 556-4777. It still remains, sadly, out of date. We recently called it in July and the tape said European tour dates would be announced soon—by that point they were already long over with.

Backstreets is toying with the idea of starting a 24-hour Bruce info line if some financial support can be found. Let us know your suggestions.

Some advice on tickets

WE'RE BARRAGED WITH LETTERS from desperate Bruce Tramps saying "help us get tickets, please." *Backstreets* is in no better position than you for get-

ting tickets, but we will pass on a few words of advice that may help you get tickets.

First off, before the shows are announced make sure you're ready; Find some other Bruce Tramps and stay in touch with them for info; Keep some cash around so when the announcement comes you're ready; Stay tuned to your local radio station for news; And finally be prepared to wait in line. Many outlets do offer phone orders—however, the lines are usually so jammed (usually by people with repeating dialers) that you're usually better off in line.

If you don't get tickets, don't despair. Some tickets will be for sale in the newspaper and through local scalpers. Our feeling is that buying tickets from scalpers is about the stupidest thing you can possibly do in most cities since they are set up to rip you off and basically you're falling into their trap: They say bend over, you bend. In some localities, though, scalpers do offer some reasonable tickets with reasonable prices—some of them are even *nice*. But when it sounds like they are asking you to bend—"stand on it!"

With the exception of the New York/Philly area, there will always be tickets available at the door from scalpers—sometimes at decent prices. Don't try to just show up for a Meadowlands show since that area is the hardest to get tickets. If you have the money, travel to a more rural or western locale—tickets there will be easier to find and you'll get a vacation. 🍷

Glory days for Bruce record collectors

WORLDWIDE, IN THE PAST THREE months, there have been more different Bruce Springsteen records released than at any other time in history. Here's a quick run through.

"Glory Days" backed with "Stand on it" (a non-lp B-side) was released in the US in June, and it has gone on to become Bruce's fifth top ten hit off *Born in the USA* (that's half the album already). There are plans in the works for an unprecedented sixth single that looks to be "My Hometown" at this point (though "Bobby Jean" and "No Surrender" still have their fans).

"Glory Days" came with a great picture sleeve, a promo 12" and a promo 7" sleeve that had a different back and different color scheme. The photo is an Aaron Rapoport shot from *Rolling Stone*.

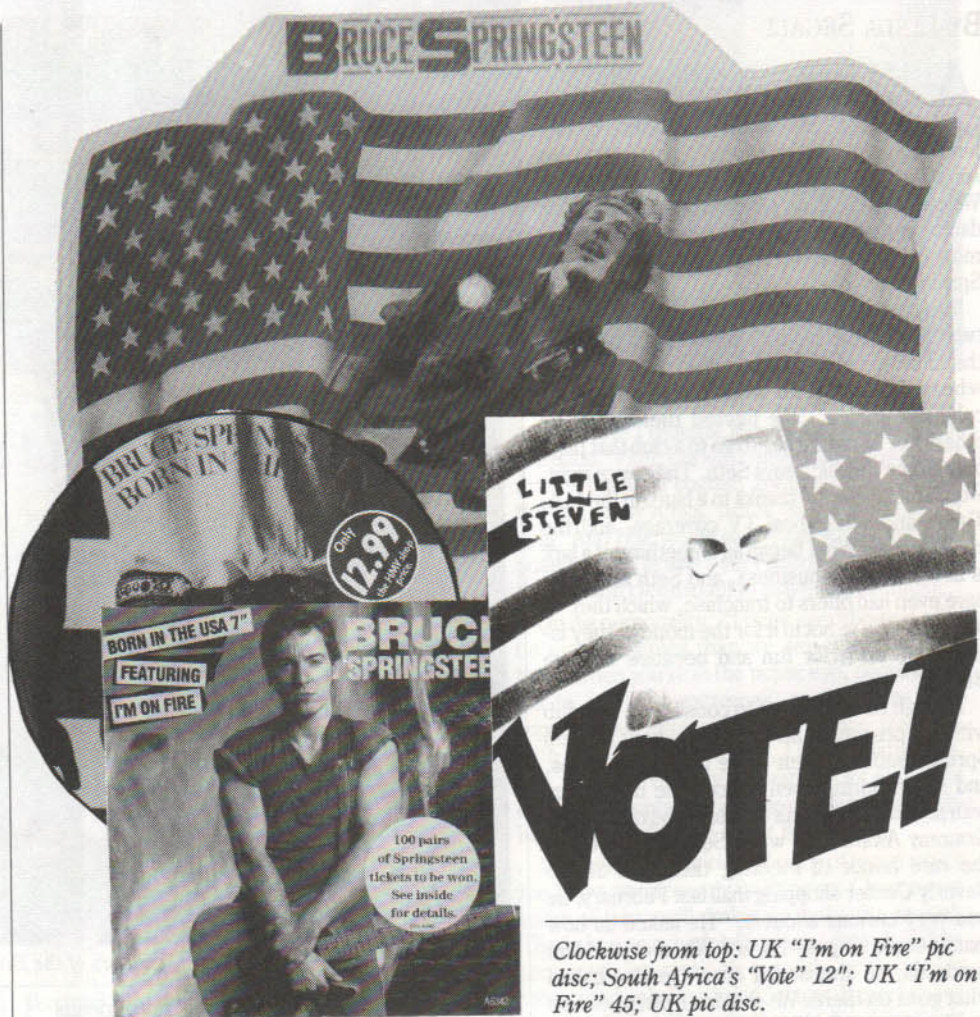
The Japanese went nuts when Bruce was over there, releasing "I'm on Fire," and a unique version of "Glory Days" with a fold-out cover that lists the Japanese tour dates and has four full color shots of the tour—it's probably the nicest picture sleeve off the new record and clearly the most unique.

The UK also went Bruce mad and Bruce Tramps there were treated with two new picture discs. First there was the "I'm on Fire" picture disc which is shaped like an American flag with a picture of Bruce superimposed. "Born in the USA" is the song on the flip side and the shape is in the style of the "Pink Cadillac" and "Cover Me" shapes. It was available for approximately one week in England and even during that week it was hard to find (by the way, the "Cover Me" pic disc was briefly rereleased. The rerelease says 45 rpm while the original has 45 blacked out).

Rarer yet is the *Born in the USA* picture album which is the UK picture disc version of the whole album. The front is the album cover—the back is a flag and it's a nice looking picture disc. It was not exactly commercially available: it was distributed to stores in the UK at the rate of one for every 20 Bruce albums they bought—the larger chains got enough of them they even put some on sale.

The British also rereleased "Cover Me" and "Dancing in the Dark," both of which made it back on the charts again. They packaged "Cover Me" three different ways: by itself, with a poster (of the US "Cover Me" sleeve) and in a double-pack with another rerelease of the UK pressing of "Born to Run" (once again, no picture sleeve). Stranger yet was the British release of "I'm on Fire": it ended up as the A-side to "Born in the USA" though it was packaged in the same sleeve as the US "I'm on Fire." This probably happened as a result of the British 12" release of "I'm on Fire" which came backed with "Born in the USA (Freedom Mix)," "Johnny Bye-Bye," and, get this, "Rosalita."

Holland released a similar looking 12" but this time around they dropped the "Rosalita." Holland also released 7 inchers of "I'm on Fire"



Clockwise from top: UK "I'm on Fire" pic disc; South Africa's "Vote" 12"; UK "I'm on Fire" 45; UK pic disc.

and "Born in the USA" pretty much like the US ones and "Glory Days" should be out soon. Italy and Spain also pressed these three singles—none with anything different about them. Canada also released all the US 45s as did Australia.

The one other notable item in the US was a great new promo poster which featured a full color shot of Bruce in performance with his face covered with sweat. It is simply the very best Springsteen poster we've ever seen and already is extremely rare. A smaller version of the same poster was released in England—beware of posters from England, though, as the tour was reason enough for counterfeit posters to spring up everywhere. Some of the counterfeits looked okay, but remember, their value is not the same as official promotional items.

On to other items: Nils Lofgren released a great new record *Flip* and in the US put out the single "Secrets in the Street" backed with "From the Heart." Holland released a 12" off the new Nils record and the UK released a double picture sleeve 45.

Several other performers covered Springsteen songs included the Debonaires who put out a version of "I'm on Fire" on Capitol and the UK

group Big Daddy who had a big hit with their version of "Dancing in the Dark" (available in the US on Rhino Records). Clearly the worst cover yet was Stanley Clarke's butchering of "Born in the USA," which he turned into a rap song. If you thought the 12" Arthur Baker did was bad, wait 'til you hear Clarke's version. He reduces the song to meaningless rap—further emphasizing the false patriotic sense people seem to think this song represents. Clark put it out as a 7", a 12" and on his new album—avoid them all like the plague.

And one more record item. We've raved before about Little Steven's masterpiece "Vote that Mutha Out." It was issued in Holland on a 7" and it had been rumored to have been pressed in South Africa. Well, we finally got a hold of the South African 12" and it is, in a word, awesome. It features a radio version, an instrumental and a great rap version with special guest rapper Grandmaster Cobra Jones. Subtitled "After World War III," the song is Steve at his biting best—the kind of political powerhouse we've always hoped Bruce would tackle. Why this wonderful record was never released in the US remains a great mystery to us. 🐾

Dancing in the dark at the Boss Club

BY LINDA SEGALL

A SUSHI BAR IS PROBABLY NOT THE FIRST place you'd head if you needed a dose of the Boss, but that's what three to four hundred people do every Tuesday night at the Imperial Gardens restaurant in Hollywood. Welcome to the Boss Club, where you can sing, dance and carouse the night away in a spirited atmosphere that's dangerously akin to a live Springsteen concert.

The brainchild of Seth Marsh and Dave Krask, two rabid Bruce fanatics who met in high school, the club opened in September, 1984, a place where Springsteen fans could gather to celebrate Bruce. "We figured there must be others like us, who'd like to go to a club that plays only Bruce's music," says Seth. They were right. Word spread quickly thanks to a blurb in the L.A. Times and some local TV coverage, and the crowds grew. What began as something of a lark is now a thriving business, and Seth and Dave have even had offers to franchise, which they've refused. "We're not in it for the money," they insist. "We do it for fun and because we love Bruce."

Though Bruce has yet to consecrate the club with his presence, he knows all about it. Pam Springsteen has been there numerous times, and Adele Springsteen danced the night away with several of her son's devotees the night of the Grammy Awards. So when Seth and Dave had the rare honor of meeting their idol at the Beverly Center shopping mall last February, he was very curious about it. "He asked us how many people we got—25, 50? When we told him hundreds, he almost fell over. He also asked what goes on there. We said from ten to eleven we play slow stuff and bootlegs, and from eleven to two there's dancing."

Bruce was amazed. "There's dancing there?" "He really got a kick out of that," recalls Dave. "He couldn't get over the fact that people danced to his music." Bruce had no discernible reaction to the matter of the bootlegs.

A trip to the Boss Club starts out innocently enough. You plunk down your \$5 admission fee, perhaps purchase a Boss Club tee shirt from Seth's sister who sells them at the door, have your hand stamped and go upstairs. Adjusting your eyes to the dark, you find yourself in a sea of denim, red bandanas and tour tee shirts. If it's early, you might catch Bruce explaining how a Pink Cadillac found its way to the Garden of Eden. If it's a bit later, when the dancing is in full swing, you'll find the air a bit thinner and the energy in overdrive, especially if Seth is playing the club's favorite number, "Detroit Medley." You say you're really into it now and feel like leaping on a table and singing "Prove it All Night?" You'd better bring Mr. Microphone and a klieg light if you expect to be noticed.

For visual entertainment, you may care to eschew the aerobics and gaze at the 20 hours of Bruce and E Street video while you get sloshed



Dave Krask (left) and Seth Marsh, creators of the Boss Club.

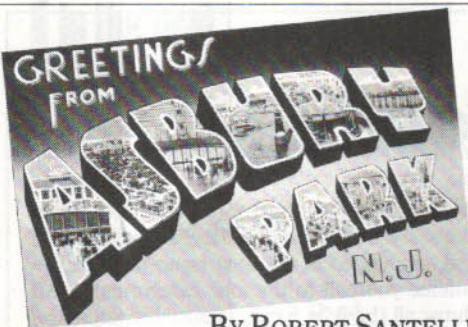
by the heavy handed bartenders. Making friends or finding a dance partner is a snap when virtually everyone there shares your Brucian obsession. In a town known for its status symbols and social caste system, it's truly astonishing to find a place where no one cares who you are or how you look, which may be why a number of celebrities have found the Boss Club to be a refuge from the pressures of being trendy. Dave Stewart of the Eurythmics, Lauren Hutton, Rob Lowe, Judd Nelson, Sean and Chris Penn have all let their hair down in its dark caverns, and Paul Shaffer dropped in while the David Letterman Show was in town. A "big fan" who regards Roy Bittan as "the best piano player in the business," Paul was impressed.

There is also a sizeable gang of regulars, some driving hefty distances of 60 miles or more to partake in the pandemonium. "Of all the people who come, only about 5% don't come back," Dave estimates. "It's a house party." Seth, at 24 a seasoned DJ who works private clubs the other six nights of the week, dances and leaps about, playing his invisible Fender, and in true Springsteen fashion, frequently lifts the record needle so the patrons can hear themselves sing.

"Once the sound system blew and everyone sang 'I'm Goin' Down' from start to finish. They

never knew what happened," he laughs. When Seth plays "Cadillac Ranch," the Bruce clones and clonettes form soul train lines and recite the shtick the band does in concert. Towards the end of the evening, "We Are the World" brings everyone together in a circle, arms entwined. Following the release of the "USA For Africa" album, the club hosted a "We Are the World" party and raised \$2100 for African relief.

Recently, the Boss Club hosted a bash at the newly remodeled Whiskey A Go Go, a spacious, two story club that makes the Imperial Gardens look like, well, a sushi bar. With its giant videos, humongous dance floor, air-conditioning and a sound system that would please Paul Shaffer, it may be a sign of things to come. With the sardine situation at the Imperial Gardens (there's a 15 to 20 minute wait to get in during peak hours), a move to the cavernous Whiskey may be inevitable. The deliriously happy Bruceophiles easily fill the dance floor, with plenty more stashed upstairs. Just as Bruce's burgeoning popularity is forcing him to play bigger and bigger venues, the Boss Club may have to move to larger quarters to accommodate its growing clientele. At the rate it's going now, the Imperial Gardens may soon be to the Whiskey what the Stone Pony is to the Meadowlands.



BY ROBERT SANTELLI

(Greetings From Asbury Park is a regular column on the Jersey Shore scene by Robert Santelli. Santelli is a noted Jersey writer who worked with Max Weinberg on the classic book *The Big Beat*.)

THE BIG NEWS AT THE JERSEY SHORE, like everywhere else, was Bruce Springsteen's sudden marriage to actor/model Julianne Phillips. When rumor of the proposal surfaced a few days prior to the actual ceremony, the largest area newspaper, the *Asbury Park Press*, was swamped with calls of inquiry. Not knowing anything more than anyone else, it was a fairly hectic scene for the newspaper's phone operators until the Springsteen camp finally did confirm the marriage reports. The *Asbury Park Press* then promptly ran a front page headlined, "Reports of Springsteen Wedding Breaking Fans' Hearts."

Surprise was undoubtedly the initial emotion expressed by most longtime Springsteen fans. But contrary to the headline, there was no widespread disappointment that one, Springsteen tied the knot, or two, that the girl he chose to marry was not from Jersey. In clubs like the Stone Pony, the overwhelming feelings were congratulatory; happiness for Springsteen filled the air. The Pony's marquee even carried the words, "Congratulations, Bruce!"

Whether they knew it or not, New Jersey Springsteen fans got a very early glimpse of the Boss's bride way back in November 1983 if they picked up a copy of *New Jersey Monthly* magazine. Working at the time as a model, Julianne Phillips was on the cover of the issue. The story she posed for was one on insomnia.



Glen Burtnick



Southside Johnny: "I am a volatile person."

It was titled, "At Last! Help For Sleepless Nights!" Hah! That's a good one, isn't it?

Speaking of Springsteen and *New Jersey Monthly*, his face recently graced the 1985 cover of the magazine. Voted New Jersey's Celebrity of the Year in *NJM*'s first annual New Jersey Pride Awards, the magazine was overflowing in its praise of Springsteen. Here's a sample: "By acknowledging pride in his roots, he's done more for the public image of this state than any other star in recent memory, and has demonstrated without question that being born in New Jersey is being born to win." Well said.

Another Asbury Park artist, Glen Burtnick, was recently signed to a major recording deal. Word has it that A&M Records inked Burtnick because of his "excellent songwriting skills and his warm, spirited voice." There's no doubt he possesses these talents. Burtnick, a former member of the bands Cats, and La Bamba and the Hubcaps, presently has his own outfit, Glen Burtnick's Manville. Before playing with these groups Burtnick was in the touring company of *Beatlemania*—he played Paul McCartney. Burtnick is now writing songs for his soon-to-be-recorded debut album, which might be produced, says the artist, by Todd Rundgren. Burtnick and Manville will play the Jersey Shore club circuit until August when they are slated to begin recording.

Currently in the studio recording demo songs for their next album is Southside Johnny and the Jukes. I recently interviewed Southside for the New Jersey rock paper, *The Aquarian*, and asked him a number of questions that received interesting responses. A capsule overview:

On Billy Rush, the recently departed guitarist/songwriter of the Jukes: "Billy and I are still on good terms. If he writes the right songs for the new album the band and I are now working on, I'd be more than happy to use them."

On the dismal failure of the lp, *Trash It Up*: *Trash It Up* was definitely a case of a square peg in a round hole. It wasn't Billy's [Rush] fault; it certainly wasn't Nile's [Rodgers] fault. It was my fault for not saying, 'No, this is wrong. The songs are good, but the approach is bad.' Nile really wanted to do the record, and there's Billy telling him what to do and Nile is looking at Billy and

saying, 'But I thought Johnny was the leader of the band.' Then I would come in and blow up. I'd drink a bottle of cognac, try to sing, scream at the top of my lungs, throw things around, and split. And Nile would say, 'Now what am I supposed to do?' It was a very uncomfortable situation; it didn't lend itself to making great music."

On his personality: "I think everybody is a little more complex than we see them. Lots of times when you're in the public eye, people only get to see your extremes, or the press only reports your extremes. That's been the case with me . . . But it's true, I am a volatile person, and I can be very sarcastic. A lot of that, of course, is simply my defense mechanisms working. I'm not afraid to admit it."

Southside has written a bunch of tunes which the Jukes are presently working on. Chances are some of them will definitely make the record. The lp has no scheduled release date. It will be produced, interestingly enough, by Southside Johnny and only Southside Johnny. Expect to see his classic rendition to the old Freddie Scott tune, "Hey Girl," on the album.

J.A.M.'85 stands for Jersey Artists For Mankind 1985, a Jersey Shore-based organization that, as of press time, is getting together to record a "We Are The World" styled charity song to aid the needy of New Jersey. Local bands such as the Cruisers, LaBamba and the Hubcaps, Glen Burtnick's Manville, Cats, and members of the Jukes as well as South Jersey's John Eddie and the Front Street Runners have pledged support, according to Lee Mrowicki, the J.A.M.'85 spokesman and house dj at the Stone Pony.

"The Shore music scene has always been such a tightly knit one that charity concerts and such just sort of naturally evolve out of it," explained Mrowicki in a recent interview. "Helping someone out—whether it be someone who's hungry, a bunch of fatherless kids, or a family in need of financial assistance—is simply a good reason to get together and pitch in, and have fun at the same time. With all the attention aimed at the song, 'We Are The World' and U.S.A. For Africa, we thought it would be nice if we did our part, however big or small it might turn out."

We'll keep you posted of J.A.M.'s progress.

Contest

Boss encounters of the close kind

OUR LAST CONTEST ASKED YOU TO SEND pictures of yourself with your Springsteen collection or with Bruce Springsteen himself if you ever happened to get that close to him. We got so many great shots of the latter, we decided to run just those and to hold the former for another issue. So here—you and Bruce, together again. All those pictured here win free *Backstreets* t-shirts (let us know your size).

Our next contest is an encore of a previous contest but an idea that readers constantly ask us about. It is, simply, pick your favorite Springsteen song. Last time we had this contest "Back-

streets" was a hands down winner (and there was no bias here—we picked "Roulette"). This time around we'll have a couple of categories. First off, the best song Bruce Springsteen has ever released on record. Second category, the best unreleased song. And thirdly, the best song Springsteen has written but given away to another performer. And finally, the fourth category—what is the best song he's ever written be it released, unreleased or whatever, what is just plain the best. Please send your choice before Oct. 10th, 1985. You must send your choice on either a 3 by 5 index card, or a

similarly-sized postcard or piece of paper so we can easily sort the entries. They will be tabulated and announced in the next issue (also please confine yourself to the four categories). We'll throw all the 3 by 5 cards into a bin, after the favorite songs have been tabulated, and then we'll randomly pull out some prize winners—first prize will be a copy of all the UK picture discs, and ten other winners will receive *Backstreets* sweatshirts just in time for fall. Remember the deadline is Oct. 10th—send to Favorite Song Contest, *Backstreets*, PO Box 51225, Seattle, WA 98115. 📧



Clockwise from upper left: Bruce and Jill Burris; Bruce and George Garos; Bruce and Jim Ragsdale and Jenny Juristo; Bruce and Sandra Zaninovich; Bruce and Ric Munoz; and Bruce and Espen Hamar and unidentified woman.

In the mail

Address all correspondence to the Editor, Backstreets, PO Box 51225, Seattle, WA 98115. We reserve the right to edit letters for space reasons (you people write long letters!). Typing and double-spacing (and shortening) your letter greatly increases the chance of it appearing in Backstreets.

Let's save Asbury Park

Dear Editor:

I was positively devastated when I read in your last issue about the possible "redevelopment" of Asbury Park. Isn't there something that can be done about this? With all its musical alumni (including Bruce and the E Street Band, Southside Johnny, Gary U.S. Bonds, etc.) Asbury Park ought to be a historical landmark. It's where Bruce's music was first heard—we can't just stand by and watch it be destroyed.

I think there ought to be a campaign of sorts to stop this: "Bruce Fans to Save Asbury Park" (BFSAP). I'm sure I'm not the only *Backstreets* reader that feels this way. Perhaps the staff of *Backstreets* could organize something (i.e., petitions, provide addresses of city officials to which letter could be written, T-shirts, buttons, posters, bumperstickers . . .). I, for one, am ready to give 100 percent to this cause.

Lisa Sherman
Cortland, NY

Once in a lifetime

Dear Editor:

I am a member of the 1985 NCAA National Champion Villanova Wildcats basketball team. I would like to share the feeling I had just as the buzzer sounded and we had defeated Georgetown 66 to 64, capturing the National Championship: it was equivalent to the first time I saw Bruce in concert!

After the concert at the Meadowlands in New Jersey on July 6, 1981, I said to myself, "This is the greatest night of my life!" On April 1, 1985, after our game in Lexington, Kentucky, I left having those same feelings! They were both experiences of a lifetime.

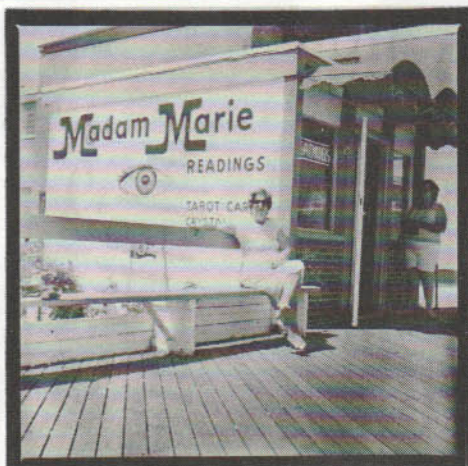
John Lindblad
Waldwick, NJ

Little Bruces

Dear Editor:

I am writing this letter it will reach you before the inevitable flood of letters as news of Bruce's wedding this morning spreads. I want to tell you how I feel. I love Bruce the man as well as the music—that won't change. Sure, I wish I was Julianne, but I'm not and I never will be. I feel much the same as my mom felt when Elvis got married. She said some women said they'd never buy another Elvis record, etc., but the true fans, the ones who *really* cared, wished him all the happiness in the world and hoped he'd have lots of kids. Well, that's how I feel about Bruce and Julianne!

I hope they stay married forever and have a bunch of wonderful little Bruces. Bruce has



Saving Asbury: "I've been here 42 years. There will always be a place for Madame Marie here."

waited 35 years, so I guess he must be sure. I am truly thrilled Bruce has finally found someone he really loves. In fact, I sent them both the most beautiful wedding card I could find. I wish them all the happiness in the world!

Gail Turley
Richardson, TX

The "real" Bruce

Dear Editor:

There seems to be a major problem among Springsteen fans in dealing with Bruce's recent marriage. I blame most of the backlash on the hatchet job *People* magazine did on Julianne Phillips. Their portrayal of Julie as a girl who has led a perfect life, with the exception of a set of braces, is enough to incite riot among the female fans. Remember what poor Priscilla Presley went through?

The guilty ones are not Bruce and Julie since falling in love is not a crime. Somewhere in the passing years Bruce's fans have attached Bruce to the themes he presents in his songs. These fans expected Mr. Working Class to marry a Miss Grease Monkey. You have to separate the singer from his songs like you do the worker

from his job. When you work at Burger King 7 days a week you don't eat cheeseburgers for dinner.

I have no idea what Bruce Springsteen is like as a "real person." To me he is just a guy who for the past 20 years has worked a lot harder than most people do at their jobs. The end result being the best music I've ever heard during the past 7 years of my life, and the experience of meeting really nice people who feel the same way. Anyone who feels differently has obviously been driving down the wrong road in the wrong car.

Sue Stack
Vancouver, BC

Dreams come true

Dear Editor:

I guess this story could qualify as an unbelievable dream come true, but for me it was an unforgettable experience. I'm from a small town outside Johnstown, PA (remember "I got a job working construction for a Johnstown company" or "taking turns dancing" with Maria, as the band played 'Night of the Johnstown Flood'").

Well, apparently Bruce knows where Johnstown is. As Bruce's tour moved through Pennsylvania last September, tickets were next to impossible to get hold of. What else is new, but being a 16-year-old lifetime fan, I felt there had to be a way to get a seat other than paying \$50 for scalped tickets outside the arena! So ignoring the non-believers who told us we were wasting our time, my brother and myself wrote Bruce a letter explaining our situation and desire to see a concert. Within days, my brother received a phone call from Springsteen officials offering complimentary seats to the Pittsburgh show the following Saturday night.

I couldn't believe it either! But we drove to Pittsburgh, picked up our reserved tickets at the spot he specified, and rocked with the Boss for over four hours on the eve of his 35th birthday!

Thanks again Bruce!

Mark Yuko
Central City, PA

THE BAD NEWS

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Backstreets

PO Box 51225, Seattle, WA 98115, U.S.A.

In interview

THE SOUND AND THE FURY

REM

by Stu Reid

A cheery, Southern twang tells me that any second I'll be talking to Mike Mills, bassist for REM, a very unassuming bunch of guys, but at the moment something like heroes to me. Besides humoring people masquerading as rock critics, Mike and his three colleagues — drummer Bill Berry, guitarist Pete Buck, and lead voice and lyricist Michael Stipe — are currently on their way to Seattle for their July show at the Paramount in support of their fourth vinyl offering *FABLES OF THE RECONSTRUCTION*.

By now, most everyone is familiar with the tale of this little, unknown band from Athens, Georgia (whose tour bus reads "No One You'd Know") receiving haystacks of critical acclaim for their almost indescribable yet hauntingly familiar sound. By encompassing, in some way, pretty much everything you can think of that's truly great about rock 'n' roll, REM has gathered a following that is easily the most rabid bunch of supporters any performer this side of Bruce Springsteen has ever seen.

Not unlike the sometimes warped minions of Elvis and

Bruce, there seems to be some kind of wonderful bond uniting all us REMoonies. The international legion of fanatics who keep in touch, trading articles, clippings and live tapes grows every day. There's people out there with over a hundred live REM shows on tape, and these guys don't even have a gold record yet! What's so special about this band that breeds such devotion? Few groups, not only today, but in the history of rock 'n' roll have had that elusive quality that really gets you to care about them.

"Our following is not so large as it is intense" says Mike, but that could well change with the release of this new album.

Ever since the 1982 major la-

dition, they became a real rarity in the music business. Just plain ol' nice folks. Yet as we all know, the music business has never had much compassion for plain ol' nice folks. History has shown it doesn't take much for the industry to turn an idealistic young talent into a calculated, insincere monstrosity. I know — I used to be a Prince fan! Who's to say that all that "southern gentleman" stuff won't become an REM stage prop at the drop of a hit single?

"If that had happened straight out of the barrel on the first record, it might have been something to deal with, but I think now at this point we have enough fans that like it for what it is, not because they heard one song on the radio," Mills

to be quiet and then we'd start over again. But with the rabidness of our fans you tend to get a fairly intelligent crowd, in that they're discerning. When they hear a quiet part they'll often be quiet. Although as you get in larger crowds it's harder and harder to do that — that's what happens when you have general admission — you get everybody standing up and everything rather than sitting down, but you also get people squashed. Y'know, you win some, you lose some. But people don't come in there with the idea that they're gonna rock their brains out for an hour and a half."

Not really paying attention to what anyone else expects of them is a big part of the reason

'Listening to an REM record is like taking a ride on an old train ...

bel debut EP *CHRONIC TOWN*, it's been REM's attitude perhaps even more than their music that's lured me toward the core of their devoted cult. Taking the raw aggression and D.I.Y. freshness of the punks and replacing that genre's shortsighted, rootless pretensions with a southern politeness and a respect for tra-

says. "Sure it'll change things and make it different if that happens, but I think we'll be able to deal with it.

"On the last tour we did "Moon River," Mills continues, "at the end of a lot of shows acapella and most of the time people were real polite and would sit quietly, and a lot of times if it got too bad we'd just stop the song and wait for them

REM's records sound as unique as they do. And while they may still not care a whole lot, *FABLES OF THE RECONSTRUCTION* is their first album that actually has some sort of reputation to live up to. Whether or not the band actually felt any pressure this time around the new record is a bit of a mixed bag, aesthetically speaking. Of course there's a few cuts that are by any standard masterpieces. The lonesome passion of "Driver

(Continued on next page)



(Continued from previous page)

Eight" and the cool evening, front porch crooning of "Wendell Gee" will give us fanatics credibility for a good long time, but there's a side to the band apparent that's never surfaced before now. Predictability. As sublime as "Good Advices" and "Green Grow the Rushes" may be as songs themselves, when compared to previous tunes like "Camera" or "Perfect Circle," the reality of a "REM formula"

just have to listen to the Style Council to see that. At the same time I haven't heard any good black heavy metal groups, so it goes two ways. But the song is a parody, because I can't play a funk riff unless we do it to mock ourselves."

Also on this record are traces of what you could almost call

previous work. Now this in itself is hardly a bad thing and you could easily put a lot of blame on critics trying to show how insightful they are, but let's remember — the world doesn't need a "new wave" version of Rush! I'll stop myself from using

chugging deep into the backwoods of the Grande Olde South.

shows through. There's even a tune ("Kahoutek") that could be called filler material. Maybe only a small chink in their armor at the moment but it could well be a path that leads to a life of Cheez Whiz! On your toes, boys!

Then at the complete opposite end of the spectrum you get the funky curveball of "Can't Get There From Here," no doubt conceived by guitarist Peter Buck in an irreverence contest with his pals the Replacements. "Even though I grew up listening to soul," confides Buck, "the song is tongue-in-cheek. I think it's a cultural assumption that whites do black music badly; you

"The REM Myth." Earlier tunes, when you could figure them out (if you even bothered to try) addressed such good old fashioned rebellious rock 'n' roll concerns as Cheez Whiz radio stations and hypocritical pop stars/religious zealots. But these days, listening to a REM record is like taking a ride on an old train, passing through tunnels decorated with folk art of the strangest kind; chugging deep into the backwoods of the Grande Olde South, encountering characters like Wendell Gee and the psychotic Old Man Kenney (an old redneck who kidnaps pet dogs and buys his booze with the ransom money). The songs are as murky and the words as indecipherable as ever, yet lyrical in a way only hinted at in

the term "concept album," but in contrast to CHRONIC TOWN's warped but basic pop tunes, might not FABLES be considered a stab at "serious art"?

"You could call it that if you wanted to," snickers Mills. "We wouldn't. I like to think we're getting better as song writers. It's certainly something that the more you do, unless you dry up, you are gonna get better at it. I think there might be a little bit more to the songs now than there used to be and there's maybe a little vitality lost in the roughness of it that there isn't anymore, but I think you more than make up for it. . . . I don't want to use the word 'sophistication' because it has too many bad connotations, but I think they're just better songs. We've never pigeonholed ourselves into not being able to do something

like that. It's not like we're going to totally shock anybody with this record. They may be a little bit surprised, but it's not like a total turnaround or anything. It's really growth the way I look at it. A band is supposed to grow just as you live from day to day and so a record just captures how you are at that particular time."

And the band still isn't concerned about their now standard lyrical vagueness being misinterpreted by listeners?

"As long as they get something, because we don't have a specific point to make in most cases. The point is really that you would just enjoy it and get something out of it yourself, not necessarily exactly what we put into it and as long as it affects you in some way, then you're getting it, really."

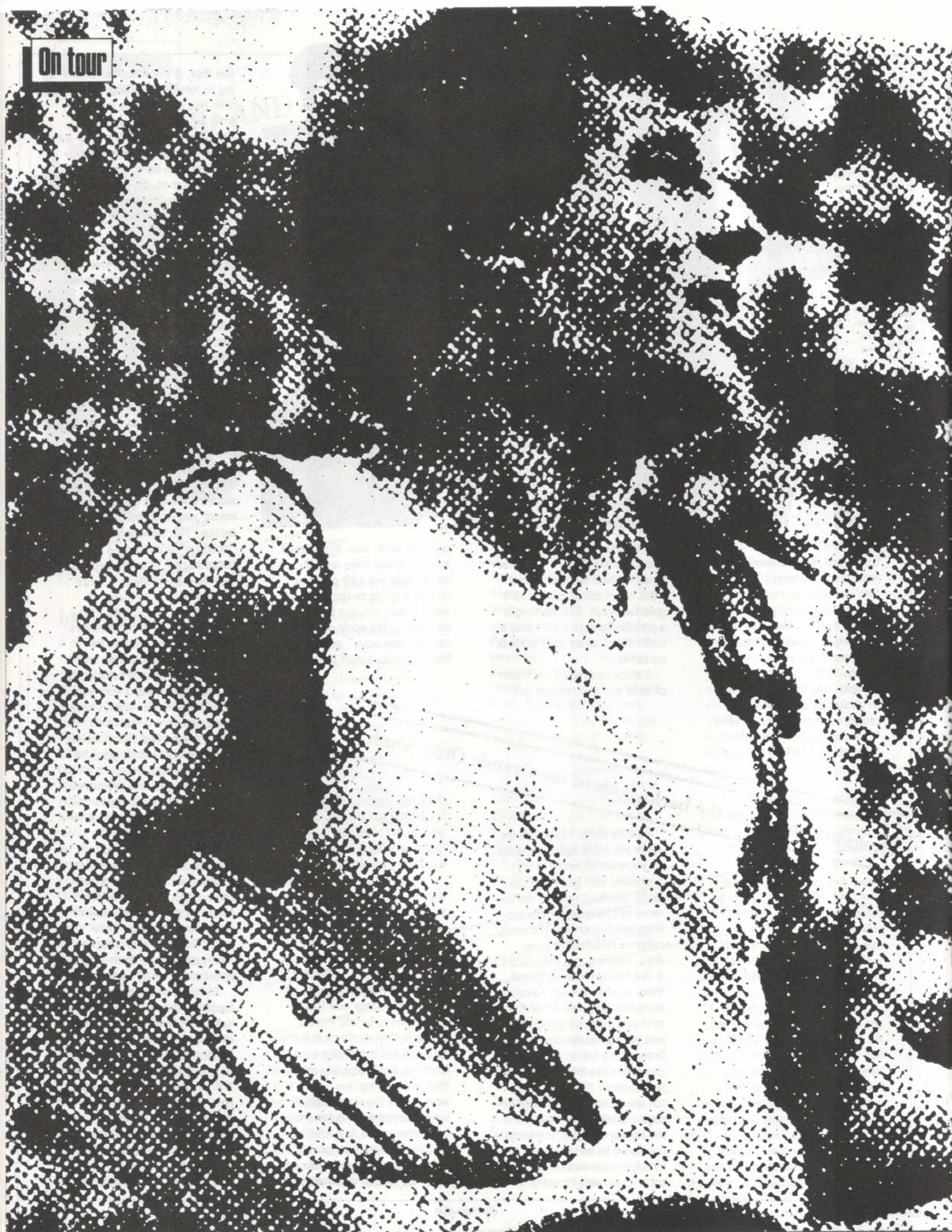
Another surprise on the new disc was the use of outside musicians on various string instruments, and of all things, a horn section. This self-confessed "noodling" is an obvious attempt to cash in on the hype of the "New Psychedelia," right?

"You have to be aware of what's a fad," says Mills. "Like that certain use of synthesizers where everybody makes the same sound. Well, I think that's gonna date music as being early eighties, like using a wah-wah pedal in 1969. You always know when that record was made. We've always had bits of weird noises on our records going back to the very first one and a lot of people consider that psychedelic. For us it's just 'weird noise.' I think there's always a place for weird noise on a record."

Asking Mills about the album's constant references to trains, one of the most grandiose symbols of the American Myth, he says "I think they're really neat, everyone likes 'em!" Trying to chip away at the innocent front of this band is not a easy thing to do!

Trying to scrape away the facade of this band is like trying to shave a bowling ball. There ain't no point 'cause there ain't no facade. REM never pretends to be any better than they are. If it's not professional enough, easy enough to understand or whatever, too bad. They do the best possible job doing what they're capable of, and if everybody lived their lives like that, well wouldn't that be nice? 🍌

On tour



ROCKIN'

ALL OVER THE WORLD!

BRUCE SPRINGSTEEN MAY HAVE SCORED his biggest success with *Born in the USA* but after his sold-out tour of the world, there's no doubt he's The Boss of the entire planet. Springsteen's tour was probably the biggest single musical event in European history—every one of the shows sold out immediately and all the newspapers made Bruce and his wife front page news every day and the same was true in Australia and Japan. One American observer in Holland said it felt like the entire country had shut down for the Springsteen shows.

Even the English, who have had a love/hate relationship with Springsteen over the years, seemed to bury the hatchet (though the tabloid British press called him Loose Windscreen and made fun of him every chance they got). The Boss even got to meet the Prince—Charles that is—when after his Wembley gig he dropped in on a Dire Straits show attended by the Royal Family.

What was most surprising about the shows themselves was how similar they all were—at least during the last US tour Springsteen had two standard shows he'd rotate. Overseas there was essentially one show though each night one or two songs were different. The shows are certainly more polished and had the power to rock a stadium—whether they still have intimacy is a point that's up for debate.

From most reports Bruce did move his show to the giant stadiums about as smoothly as can be expected. Almost everyone commented that the sound was simply excellent and the technical crew supporting Springsteen once again proved they are simply the very best in rock 'n' roll.

The crowds, however, left something to be desired but perhaps that is a problem one cannot avoid with large stadium crowds. There were plenty of fights, lots of drunks and the crush at the front of the stage was scary enough that many fans chose to forgo the madness for a realistic fear of their lives. One moron in the UK actually climbed on stage, somehow managed to get up to the top of scaffolding where he almost fell to his death. Before stage hands could grab

him he mooned the crowd. This is clearly something that Springsteen and his organization can't control and something that one must expect with a stadium crowd—we just can't imagine that such an event would occur during one of the 1978 shows since those audiences had a special union with the performer.

The highlight of the shows clearly was the appearance of Little Steven for the final four UK dates—Steve has always been a favorite with the British and the chemistry of the band with Van Zandt on stage is something special. Steve and Nils also seem to have worked out playing together and the effect is like a one-two punch to the soul.

The only real surprise Bruce pulled out in the entire world tour was a new song he premiered for the final UK dates. Titled "Seeds," it deals with unemployed oil workers in Texas and sounds similar to "Sugarland" in melody.

Springsteen continued his charity efforts, even giving money in the UK to the striking miners' wives. And though he didn't pull any European luminaries on stage with him (a report of an Eric Clapton/Pete Townshend/Bruce jam was inaccurate), his shows were attended by the Elite of the European music community. One of the most interesting notes is that U2 did "My Hometown" during their final Dublin show, and Bono said he'd asked Bruce's permission and the Boss had been honored by the request.

To fully cover the World Tour, we solicited reports from some of the many subscribers and friends *Backstreets* has over the world—we've reproduced as many as we could fit here. We decided to keep these with the grammar they were submitted with since the style of writing gives a better sense of feeling and emotion behind these, we think. We asked our reporters to concentrate on their feelings about the shows rather than give us a straight concert review and the results, we think, are wonderful. Thanks to all those that contributed—let's keep rockin' all over the world. . . .

(Continued on next page)

Sydney: "From my third row seat, I watched one of my dreams come true...."



AUSTRALIA

March 21, 23, 24, 27, 28—Sydney Entertainment Centre, Sydney.
March 31—QE II Stadium, Brisbane.
April 3, 4—Royal Melbourne Showgrounds, Melbourne.

By Morgan Croll
Perth, Australia

MARCH 21ST, 1985: AFTER WHAT MUST have been the longest 30 minutes of my life (showtime was delayed for a half hour due to electrical problems) the lights finally dimmed at the Sydney Entertainment Centre and Bruce Springsteen and the E Street Band took the stage for the first time in Australia. With a quick three word apology Bruce ripped into "Born in the USA" and for the next three hours, from my third row seat, I watched one of my dreams come true.

For me the whole night was pure magic: Bruce worked three songs from *Nebraska* into the first set along with an awesome "Shut Out the Light," during which there was total silence. Older songs such as "Badlands," "The Promised Land" and "Out in the Street" were greeted with as much enthusiasm as the new ones. Even Bruce seemed surprised that the audience knew the words to "Thunder Road," the first set closer.

The second half kicked off with "Cover Me" followed by "Dancing in the Dark" and "Hungry Heart" on which the audience sang the first verse, much to Bruce's approval. The first 90 seconds of "Cover Me" were televised live across Australia. Wow!

Next up was "Cadillac Ranch"—for which Bruce and Nils both donned cool headgear—with a change in lyrics ("even Mad Max in that black Trans-Am"). Bruce even mentioned Vegemite during the introduction to "Pink Cadillac" and 12,000 Aussies roared their approval.

But for me the highlight of the first show came with the closing "Racing in the Street." During that song, it all became real to me and I truly felt the power and the passion of Springsteen's music. "Racing" has always been a favorite, but hearing it in a live context with Roy Bittan's immaculate piano, elevated it to an emotional intensity that sent shivers down my spine. After a heartfelt "Can't Help Falling in Love" (dedicated to the fans), Bruce did two long encores featuring "Born to Run," "I'm a Rocker" and the "Detroit Medley."

Although the shows were heavily biased towards the new albums, Bruce did slip in a few vintage tunes to please the fans who were repeat customers. "Point Blank" and "Wreck on the Highway" were featured as was "Growin' Up," complete with the Bear story. Bruce added an epic "Twist and Shout" to the second night en-

cores and even did "Santa Claus" at the final show, along with "Backstreets" and "Jungleland." Other highlights included "Trapped," "Rockin' All Over the World" (a hot encore, the crowd went nuts!) and the acoustic "No Surrender" which was dedicated to Little Steven.

Tickets for the five Sydney shows sold out in less than six hours, despite a \$27 price tag and a ban on phone and credit card bookings imposed by Springsteen's management. Some fans lined up for 68 hours to get tickets, a fact Bruce acknowledged at all the shows.

The media was all over Bruce during his stay Down Under. Sydney newspapers had him on the front page on five occasions and reported his every move. On his days off Bruce swam at Bondi beach, took a harbor cruise and even dropped into a Paddington pub for a Fosters and some pool.

Bruce also turned up at Neil Young's final Sydney concert, which was sandwiched between Bruce's first two shows. He appeared on stage with Young on the encore number "Down by the River." Nils Lofgren made several appearances during the show, playing piano on "Tell Me Why" and accordion during "Comes a Time" among other tunes.

Lack of funds prevented me from making it to the Brisbane show, which was held at an outdoor stadium, but 45,000 other fans did show up and despite the rain Bruce put in another gutsy performance. Before leaving Queensland, Bruce donated \$14,000 to that state's Liver Transplant Service.

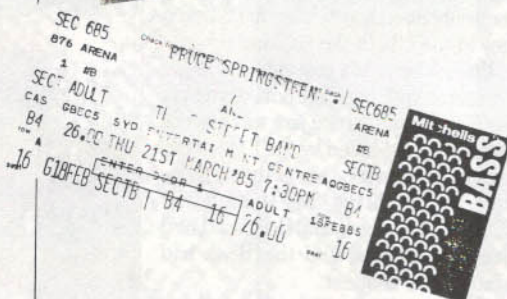
The two Melbourne shows followed and were dulled somewhat by the awful venue. Both were held at the Melbourne Showgrounds, an outdoor arena, and there was no reserved seating. Consequently, when the gates were opened there was a mad scramble towards the stage and several people were injured in the rush. I lined up for two days and managed to get an excellent position at both shows, only a few feet from the stage.

Most of the 45,000 people who attended each show seemed to be younger fans who had jumped on Bruce's bandwagon since the "Dancing" video. During the slower numbers they seemed to be more interested in talking among themselves than listening to the lyrics—pity.

Both Melbourne shows featured similar sets to the Sydney concerts. The first night contained particularly hot versions of "Pink Cadillac" and "Glory Days" and a steamy "I'm on Fire." Bruce dedicated "Shut Out the Light" to Australian Vietnam Veterans, "Bye Bye Johnny" to Elvis and finished up with "Twist and Shout."

The second show was rather uneventful, though on "Dancing in the Dark" Bruce pulled up two girls together. It was also the last show on the Australian tour but fans hoping for an extra long show were to be disappointed—a curfew on the grounds meant the band had to be

(Continued on next page)



Bruce and Nils on stage in Sydney (Ellen Reed photo); a radio station promo sticker from Sydney; a ticket to the show (which cost the equivalent of 20 US dollars).

(Continued from previous page)
off stage by 11 p.m.
Of the seven shows I did see, the first night in Sydney stood out, if only because of the anticipation running through the crowd. So thanks Bruce, for showing Australia what rock and roll really is. And for giving me the best seven nights of my life. I know I'll never see the likes of it again. Unless, of course, you guys come back . . .

JAPAN

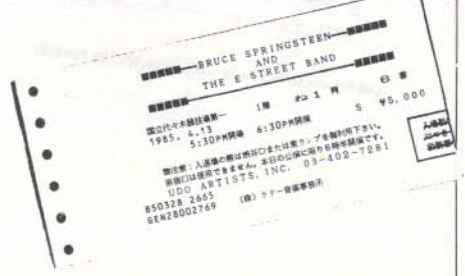
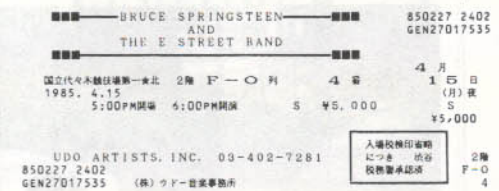
April 10, 11, 13, 15, 16—Yoyogi Olympic Pool, Tokyo.
April 19—Kyoto Gymnasium, Kyoto.
April 22, 23—Osaka Castle Hall, Osaka.

By Yosuke Ono
Translated by Yuko Ogura
Tokyo, Japan

I'D LIKE TO START WITH THE REASON WHY Bruce wasn't able to make it to Japan up to this day. There's a fire regulation that the concerts have to be finished by 9 p.m. in Japan. Because of this regulation, many of the people thought that it was impossible for Bruce to give a three-and-a-half-hour show here as he does in the States. However, the concert hall where he played in Tokyo is available until 10 p.m. and has the capacity of 12,000 seats, the same capacity as the famous Budokan (in Kyoto, he played in a hall of 5000 seats). Though the hall itself is available until 10 p.m., he actually played only until 9:30 p.m. Therefore, none of the concerts given in Japan lasted over three hours.
April 15, 1985: Bruce said that he wouldn't bring his girlfriend, she came to be his wife now, to Japan, but she arrived here in Tokyo on the 15th of April. On this day of April 15th, he gave us a very best show.
Bruce opened it with "Born in the USA." He stood tall in front of a huge American flag set up in the back of the stage. The audience were all standing up and rock 'n' rolling from this very beginning. Yes! Bruce is the "Cool Rocking Daddy in the USA!" He kept rockin' with "Badlands" and "Out in the Street." On "Out in the Street," the relationship between Bruce and the audience was excellent, and the two, Bruce and Patti as well as Bruce and Nils, did real well together. After these three songs, he said, "Konbanwa, Tokyo!"—Good evening, Tokyo! And then he started playing "Johnny 99." He didn't play many songs from the album *Nebraska* as I predicted. It was only three songs from the album he played in Japan. They were "Johnny 99," "Atlantic City," and "Reason to Believe." He might have been concerned that rock 'n' roll number would be better for the Japanese to enjoy (for the Japanese, much of the lyrics of *Nebraska* would be hard to understand).

"Darkness on the Edge of Town," "Point Blank," with synthesizer intro, "Working on the Highway" playing guitar so hard that he broke some strings of 12, and the show went on to "Prove It All Night," these four songs were played through without stopping. "Let's go Tokyo!" he yelled and started "Glory Days." When Bruce's shoulder danced along the beat of the song, everyone of the audience shouted, "Hey! Hey! Hey!" and partied! And the shouting of simple English, "Oh yeah!" and "Come on now!" made it the best. Bruce applauded us with the words, "Tokyo, Suteki!"—Tokyo, you guys are great! (On the first night he also mentioned, "You guys are better than New Jersey!") When Bruce finished counting from 30 to 35 in the middle of "Glory Days," he and Clarence suddenly fell down on the stage. Members of the E Street Band got canes for the two and they took a few wobbly steps to play the song again.
After "The Promised Land," Bruce told us about his hometown and played "My Hometown." Here he said it in Japanese again, "Wata-shino Fuzusatkaza Anatano Kokozoe"—From my hometown to your hometown. "Thunder Road" was the end of the first half of the show.
On the first Tokyo night, and this was exactly what I was afraid of, less than 5% of the whole audience sang along with the chorus. However, many people had come to see Bruce every night and they must have learned the words—half of them were singing along on this fourth night in Tokyo. As it always has been, Bruce ran to Clarence and kissed him to finish it up. He again announced in Japanese, "Sugu modorimasu"—We'll be right back."
The last half of the set took off with the remix version of "Cover Me" followed by "Dancing in the Dark." A girl was invited to dance with Bruce on the stage like he does on the American tour. The people sang along with this tune as well. "Cadillac Ranch" was played with the strong beat of the drums by Max. The audience shouted again, "Hey! Hey! Hey!" to the beat of his drum, and the voltage of excitement reached its peak. Bruce made a little change in his lyrics and sang "Tokyo night" instead of "Wisconsin night" on this song. (He did the same thing in Osaka and Kyoto.) "Downbound Train" and "I'm on Fire" which was very impressive because the way he sang was sexy, and "Bobby Jean" were played through.
The final song of the last half was the one that I never expected him to do in Japan—"Rosalita." He played it every night from the third show to the last. He played "Racing in the Street" on the first two shows, but the reaction of the audience wasn't that great. I think that is the reason of switching "Racing in the Street" to "Rosalita" to finish the whole set.
For the first time Bruce was called for an encore. He did Elvis Presley's "Can't Help Falling in Love." Great! "Born to Run" and "Ramrod" were followed. For the second encore, he did

(Continued on next page)



A ticket to a Tokyo show; a promo sticker (in gold foil, no less); the Tokyo concert hall; another ticket.

CBS Records, 17/19 Soho Square, London, W1. 01-734 8181

Summer 1985

(Continued from previous page)

that he can't keep practicing, practicing with volunteers anymore!

A solo "acoustic" version of the Beach Boys' "When I Grow Up To Be A Man" was a welcome surprise for the first encore, and "Twist And Shout/Do You Love Me" as a fitting end.

As thousands wended their way into the sunset along the one twisting road out of Slane, it looked for all the world like some modern day pilgrimage. Bruce and band wisely left by helicopter.

The gritty, friendly town of Newcastle and its soccer stadium, St. James' Park, played host to Bruce for two nights, and its newspapers had special "Springsteen editions." The first show was a virtual carbon copy of Ireland with the bonus of an exceptionally moving "Racing In The Street" with the American, British and Newcastle United flags fluttering gently behind.

Concert number two was a different matter. A colder day, a slightly shorter set, but somehow . . . magic! "Darlington County" and especially "Darkness On The Edge Of Town" made welcome appearances, but best of all a touching "Shut Out The Light" was dedicated to Paul, a Welsh guy staying in our guest house. Second half included "Because The Night" and the gorgeous "Can't Help Falling In Love With You" accompanied only by Roy Bittan's splendid piano, and introduced by the familiar "visit to Grace-lands" anecdote. As ever Bruce and the band's athletic theatricals were hugely funny and entertaining.

During the show, Julianne ran constantly between the backstage and the E Street caravan, loading on more layers of clothing against the cold. The 37,000 strong audience didn't even notice the weather.

SWEDEN

June 8, 9—Ullevi Football Stadium, Gothenburg

By Hans Christian Faerden
Asker, Norway

THERE WERE 65,000 FANS, AMONG THEM 10,000 Norwegians at the first show. The media made this the rock event of the decade before the concerts so the public expected something big and they got it. The newspaper headlines the next day were the size they usually reserve for "War is Declared" and Springsteen deserved it even if the first hour show was not as good as I hoped for. He had too long breaks between the songs and that kind of turned the crowd off. But when he came back from intermission with his medley of hits the crowd went wild.

During "Dancing" he made a nice gesture—

when one of the many fainted girls were brought up on stage as she woke up he danced with her and carried her in his arms. She looked as if she had died and woken up in heaven.

Then came a row of fantastic songs from a fantastic artist ending up with a choir of 65,000 singing "Twist and Shout" and "Do You Love Me?" They did.

A funny thing happened in Gothenburg the day before the shows. Bruce met two Norwegian boys outside the hotel. They started talking and since one of them has been in Asbury Park for a month, they sort of became friends. He dedicated "The River" to them.

The Sunday concert was even better with 65,000 singing along with 26 of the 28 songs. And Springsteen himself was satisfied too—I was standing five meters from the stage and I saw him saying "we made it" to Clarence just before it ended. This was an experience I'll never forget.

THE NETHERLANDS

June 12, 13—Feyenoord Football Stadium, Rotterdam

By Rene Slegers
Drunen, Holland

"AND NOW WE BEGIN." THOSE WERE the words Bruce used to start his encores. It was beginning of the serious rocking but the shows were nearly over by then.

The first shows of the European tour were like glory days already. But when Bruce and the band came out for the Rotterdam crowd he found 50,000 wild fans. Bruce picked up his guitar, stepped to the mike and shouted "one, two, three, four" and the sharpness of his voice made the entire stadium shiver. People were thrilling and it wasn't even the wind. The first "Born in the USA" chords were played and though nobody was really born there, everybody sang along. From that very first moment of Bruce's music, everybody had the feeling he sang only for you.

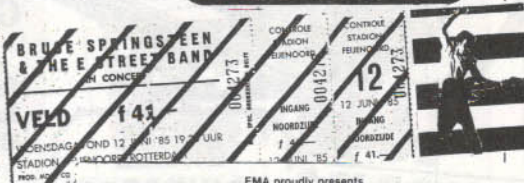
During "Badlands" Bruce slipped and fell on his back. He got up and after singing "Out in the Street" he said "I almost hurt myself."

Bruce might have thought the *Nebraska* songs didn't mean too much to European people. But the reception to "Johnny 99" was terrific. It was like Bruce was making the song on the spot. Except we don't have a Mahwah plant but we do have a lot of unemployment.

After doing "Atlantic City" (with a story about casinos and gambling and mafia practices), he did "The River," dedicating it to all the people who had no place to go to. Rocking on with it was an Elvis style rockabilly version of "Working on the Highway." During "Glory Days," Bruce remembered he was married and "can't practice any-

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A poster for the Gothenburg shows; an ad and a ticket for the Rotterdam shows; a ticket to the Gothenburg show.



BRUCE SPRINGSTEEN & THE E STREET BAND

Ullevi lördag 8 juni 1985 kl 19.00

Publikinläpp från kl 15.00. Fotografering och bandupplagning förbjudet.
Konserter börjar kl 19.00. Förbudet att medföra flaskor och burkar.
Dagsvett väder genomföres konserten.

Pris 140:— NEDRE LÅKTAREN VÄNSTER
+ förköpsavgift Sektion E SITTPLATS Nr 0424

Gothenburg: "She looked as if she had died and gone to heaven..."

Rotterdam: "From that first moment, you had the feeling he sang for you..."

(Continued from previous page)

more" saying, "I can't fool around all the time now." During the break in the song he and Clarence brought out two sticks and walked like Father Old.

Rotterdam turned into a promised land and all other 14 million people from Holland could only regret not being there. When "Thunder Road" started only a few people knew the lyrics to sing along—Bruce said he'd give them an "eight plus."

The first night had "Downbound Train." Some higher force played along and when Bruce sang "feel her kiss through the misty rain" tears were falling out of the sky. The world was shaken by the introduction of "I'm on Fire."

The second night was even better (it had "Darkness on the Edge of Town" and "Shut Out the Light"), particularly because of the best version of "Backstreets" ever played before. The intensity of the singing, the support of the music and especially the back up of Patti—her voice had the song move into its highest gear. Everybody could feel the peace and understanding of the song. Could this European tour get any better?

GERMANY

June 15—Woods Stadium, Frankfurt.
June 18—Olympia Football Stadium, Munich.

ITALY

June 21—San Siro Stadium, Milan.

FRANCE

June 23—Stade Richter, Montpellier.
June 25—Stadium, St. Etienne.
June 29, 30—Stade de Colombes, Paris.

By Sylvie Kescon
Paris, France

BY THE TIME BRUCE SPRINGSTEEN'S tour of Europe made it to Germany, I could hardly wait. I had been lucky enough to see several of the Meadowlands shows from 1984 but almost a year without a Bruce show was more than enough time to go without.

It was different seeing the shows in such large stadiums and I'm still not exactly sure what I think about the decision to play huge venues. The shows were a success but it was almost in spite of the music. The music almost took second fiddle to the event—since the crowds were so large.

In Germany, for example, people drink beer. Lots of beer. And by the time Bruce came on stage the crowd was drunker than any crowd I've ever seen at any show. The venue in Frankfurt was beautiful, almost as beautiful as Dublin's Slane Castle, but to be honest, the crowd was so wild that it took away quite a bit of the impact of the show.

I think that with that many people, it's almost impossible for Bruce to pull off his slow songs and during the shows I saw in Germany, Italy and France, Bruce played only a handful of the *Nebraska* songs and concentrated heavily on the *Born in the USA* songs. This was in great contrast to the shows I saw last year in the US which amazed me because of how many *Nebraska* songs he played then and how well they came off.

Of the shows I saw, Milan was the best probably because the Italians are simply crazy about Springsteen and their national reputation for enthusiasm made the shows a treat. The version of "Backstreets" Bruce played in Milan was something just short of a treasure—it was simply great. He also played "Because the Night" and "Downbound Train" in Milan, two of my favorite songs.

In Paris Bruce played "Darlington County" rather than "Backstreets," which totally changes the show, I feel. It probably was for the best, though, since the French crowds were much more restrained than the Germans or Italians and they needed to rock.

UNITED KINGDOM

July 3, 4, 6—Wembley Stadium, London.
July 7—Roundhay Park, Leeds.

By Wendy King
West Sussex, England

HOW WAS IT? JUST TREMENDOUS! GETTING tickets and coping with the crowds was a headache, the non-fans and vaguely curious were hard to take. Newcastle seemed small and homey in comparison to Wembley but the excitement generated by 72,000 was awesome. For me July 4th was my happiest moment, it felt special and everyone had a great time. It's hard to explain—it was the fifth show I'd seen on tour and every word Bruce said, every note he played, came across as 110 percent true. For me being there was a personal testament and I got so much back.

I sat in a seat at a dumb angle to the stage, watched the crowd swarm by looking for the best seats—a desperate search ("we must get higher up"); saw the girls being helped out, carried out, crushed. You had to survive two hours before Bruce played, some lasted an

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Bruce on stage in Milan (photo by Patrizia Savarese/courtesy Ciao 2001); a ticket to Frankfurt; a strange brochure from Sweden with lyrics to "My Father's House" and a plug for some sort of political party.

London: "The July 4th show was the greatest night of my life..."

(Continued from previous page)

hour and came out dazed and shaken. It was all down to tactics—there were no good seats. I felt you got what you deserved. So I could see Bruce and Clarence through the side scaffolding and plainly when he came out front (frequently) and in detail with binoculars. Beside me, one lady read a book for the first half, others sat, some left early. But I looked at Bruce; had room to dance; screamed and sang along—it was wonderful.

Steve was at all the Wembley shows and at Leeds. It felt unreal to see him again—his mean contrasting vocals, which I've missed, that edge that Bruce needs. He was just a few feet in front of me, crowded on the two walkways that swept out into the crowd—Little Steven in a pink shirt, mauve bandana and tiger print tights. Then there was Nils, mugging and rocking like a cartoon character. My eyes were set on Bruce, muscle and sweat; the crowd singing an anthem—everything moving at the speed of light.

"Independence Day" opened the set, a grainy video superimposed the American flag with Bruce. "Seeds," a new song, was played at all the Wembley shows and sung with conviction. It has a strong driving beat and tells of the hardship of the search for work—seeds spread by the wind.

The sets didn't vary that much—various songs changed order. "Pink Cadillac" turned into an epic on the Fourth—I didn't think it would ever end. "Can't Help Falling in Love" was always moving and Bruce's words meant the most. All of the *Darkness* songs were performed faultlessly although the new stuff is a little re-shaped and played with. "Bobby Jean" works as an encore and it's nice hearing it played just before Steve appears.

At the end of the tour in 1981, it was a beginning for me, a time of meeting people and learning. Now I feel I've found myself and Bruce gave me that. This time it was like an act of faith, my being there. Like when I heard the *Born in the USA* album for the first time—it was like a message to say, this is how it is. No song means anything though until you hear it live—"Because the Night" was my favorite because it reminded me of all that's gone before, an "old" song, and if it confused the "Dancing in the Dark" fans, well, that pleased me too.

Let this stadium madness pass—I wish I could stand and see the band and not have to fight for my life, just stand up and watch Max playing. It'll be wilder in the US, people here are pretty quiet. Bruce controlled 72,000, had 'em in the palm of his hand. There was a fight during "Seeds" but nothing too serious.

So what's next? Who knows. Whatever, I'll be there. I hope Bruce enjoyed Europe and the UK. For us here it was great. The July 4th show was the greatest night of my life. Nothing is going to equal that.

By Bill and Debbie Turina
Seattle, Washington

"WOULDN'T YOU JUST DIE?!" THAT'S what Debbie said every time she thought about winning KZOK's trip to London to see Bruce. I sent in 71 post cards, and when the DJ read my name on the air, I couldn't believe it—corny as it may sound, it was a dream come true.

Once in London, we went to the Mayfair Hotel, where Bruce and the band were staying, to pick up our tickets. On the way out, we saw Nils hanging out in the lobby—dressed in his customary black and wearing a Roy Orbison pin on his vest. He posed for a picture, waving and grinning foolishly. Then Steve Van Zandt breezed in, with a myriad of scarves and beads flowing behind. We got autographs (Steve signed his "To Debbie and Bill, Love and Solidarity, Little Steven") and snapped more pictures. We hung around for another hour or so, hoping to see Bruce, but as the rest of the band took off out the front entrance, Bruce and Julianne avoided the fans and paparazzi by sneaking out the back in a VW van. Debbie had outguessed them, though, and had run around back in time to see him drive by, waving to the frustrated press photographers.

The British fans at the filled-to-capacity (100,000 or so) Wembley Stadium loved Bruce and the E Streeters. The people on the floor were packed in like sardines, and even though the security staff were spraying the ones in front with water bottles and hoses, several fainted and had to be carried off. The band had them on their feet and singing from the first chords "Born in the USA." In fact, they kept right on singing "Twist & Shout," the final song, even after the band had stopped, and on into the night as we rode the tube (subway) back into town. He played a very powerful song that we'd never heard before called "Seeds"—a story of the plight of unemployed oil workers in the South.

It was kind of weird, being strangers in a foreign country, but the concerts were great and we realized that we had at least one thing in common with all those people—our love for Bruce's music. And like the Boss says: "When you've lost control of the situation at hand, grab a girl, go see a rock 'n' roll band and STAND ON IT!"

TO COVER THE NEXT LEG OF THE US tour we'd like to get some reports from our readers out there and to hear your reviews and feelings about the shows in your hometowns. We'll reproduce the best of them in the next issue. To submit your story, type out your article (it can't be longer than a page, double spaced) and send to Concert Reviews care of *Backstreets*. Once again, personal stories and responses are more interesting than the typical newspaper review. Thanks for your efforts—your insights are important to all of us. 🍷



BRUCE SPRINGSTEEN

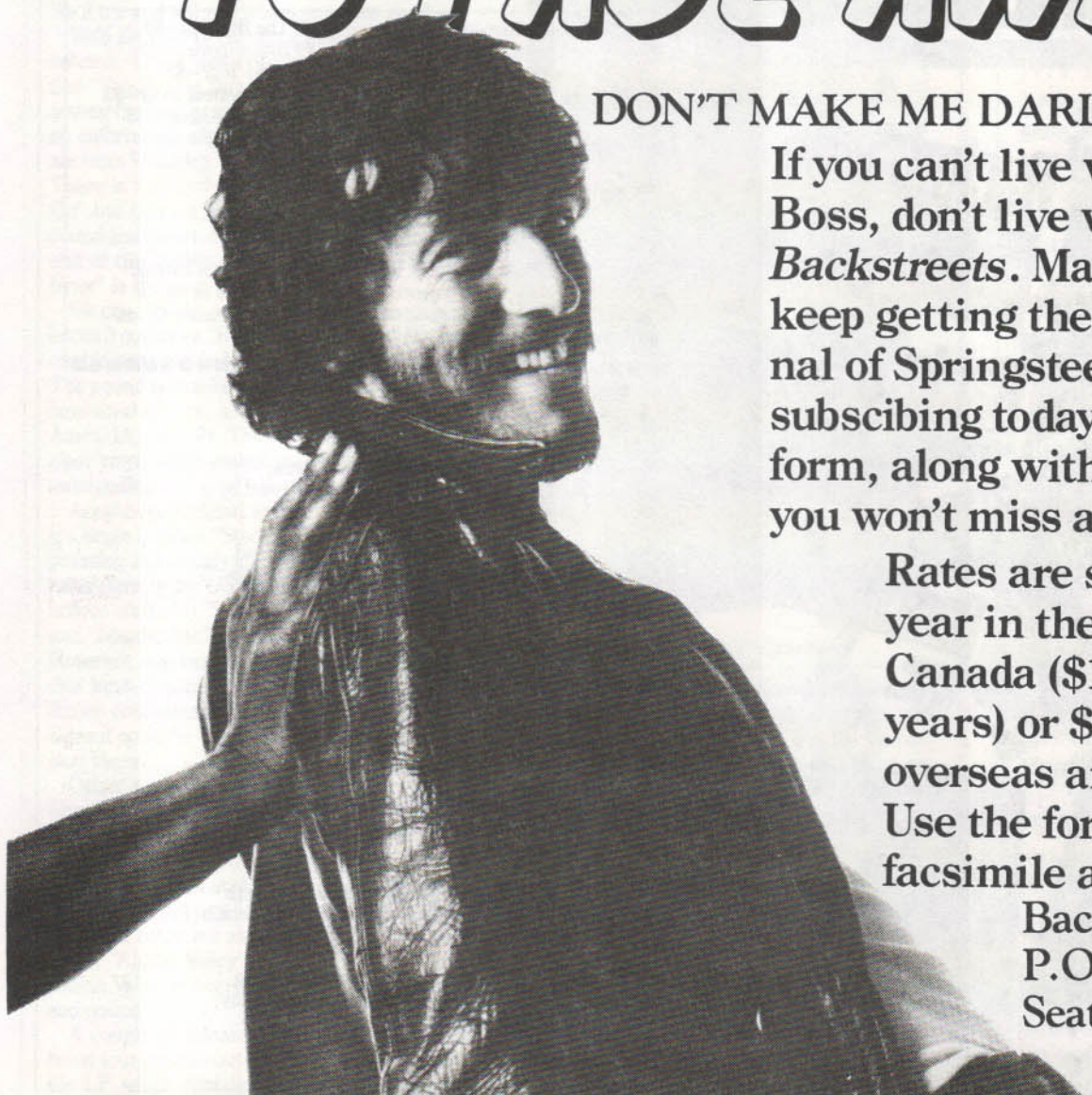


AND THE E STREET BAND
STADE DE COLOMBES
DIMANCHE 30 JUIN 1985 - 19h.30

Bruce signing autographs outside his hotel in London (Bob Zimmerman photo); a kiosk in Germany plugging the shows (Sue Chantry photo); a ticket from Paris.

[illegible]

'I DON'T WANT TO FADE AWAY...



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#1 Completely Sold Out!

Six hottest Bruce items; Santa Claus; centerspread poster; Bruce interviewed by a 9-year-old; The River

#2

The complete videography; centerspread poster; tour news; world's biggest Springsteen record; LP updates

#3

Asbury Park and tour guide; Bruce live at the Pony; Nebraska reviewed; new live discography

#4

Complete song list of Bruce cover tunes; boot singles discography; video update; UK discography; guest spots

#5

Exclusive Steve Van Zandt interview/feature; the top six boots; Springsteen on film; latest record news

#6

Steel Mill; Bruce's heavy metal band, with exclusive pics of Bruce with long hair; Dutch discography

#7

Clarence Clemons feature—when the Big Man meets the Boss; German discography; new foreign singles

#8

Bruce in the movies; the new Wild One; Beaver Brown interview; New books on Bruce reviewed; new single

#9

Tour '84 Special: Born in the USA reviewed; Bruce in Japan, discography/feature; Bruce's car

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#11 Completely Sold Out!

Bruce on Fire! 84's hottest shows; Southside Johnny interview; Bruce books; Beaver Brown

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Tour in Overdrive; inside USA for Africa; Annie Leibovitz; Little Steven; new boots

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On collecting

Bruce now most bootlegged

BY JACK DULUOZ

A CONTINUING FLOW OF NEW BRUCE Springsteen bootlegs is entering the market, and there's now no question which artist is the most bootlegged. As usual, most of the products are bad quality and overpriced. We'll try and tell you which ones are good.

We'd also like to correct a mistake in our last column. There was a report about a record titled "The Boss is Turned On" which we said was among the best ever made. However, there was an unfortunate slip-up on titles, the title of the set from Wembley '81 is "Born to be the Boss." There is a record called "The Boss is Turned On" but that's a Japanese single lp with awful sound and insert. So these records are on each end of the quality scale, and "Born to be the Boss" is the gem.

We can also report on a new gem of equal (or better!) quality as "Born to be the Boss." It's two double sets entitled "Sugarland Part I and II." The sound is excellent, the covers are full color laminated covers, and the concert covered is Ames, IA, Nov. '84. The records are pressed on clear vinyl, which makes the quality even more outstanding.

Another record that will be interesting to fans is a single lp called "Studio Quality." This is lousy pressing and an ugly insert, but the record contains *Born in the USA* outtakes so it has some unique stuff on it. Songs like "This Hard Land" and "Murder Inc." definitely are classic songs. However, one can question if hearing them on this kind of pressing is worth the money—if Bruce continues the release of unreleased B-sides it could be worth waiting for the final version there.

Other new records are "Welcome to the Show," a 4 lp box from a show in Toronto—decent sound, but otherwise nothing special. "Alpine Valley" is two double sets which covers the famous "Man at the Top" gig—rather good sound again but just some cheap inserts. Note here that there are also two other double sets called "Alpine Valley" which cover the other Alpine Valley concert, with much better cover and sound.

A couple of releases which don't cover his latest tour are also out: "Featuring B.S.," a double LP which contains his club gigs, but the sound is bad and really not worth it; "The Boston Breaker," a 3 lp with a cheap insert, but surprisingly with excellent sound and the complete concert from Boston '77, one of Bruce's best ever, colored vinyl too; "With Ducks on the Wings," a single lp which covers an early show at My Father's Place '73—this is rather nice, but ridiculously overpriced.

Among the crap is "The Boss Hits the Beeb," a double lp which there's only one comment on—avoid it! Pure shit, just to make money.

Well, that's the news so far. It's rather obvious that after Bruce's European tour a whole new bunch of records will follow—from some con-



Sugarland, Parts I and II: Awesome!

certs there will probably be several releases. It's also clear that the attitude that bootleggers "are just fans, and do the work for the music" is now false (if it's ever been true). Most of them are just businessmen, trying to make easy big bucks on the best performer in rock 'n' roll today.

Another interesting note in the bootleg department concerns a book on Bruce boots that has had several different surfacings. It started as a xeroxed effort by a guy out of St. Paul who was selling it mail order. Since it was a book about bootlegs some bootleggers decided they could just steal the contents of the book (complete with the typos and errors that were in the first edition), and they put it out as "The Bruce Springsteen Bootleg Bible." We've seen now even a bootleg of that. The book is basically very useful though its ratings aren't as complete as we'd like (there's also a UK version called "Bruce Springsteen A to Z"). But what it serves to prove is that there is absolutely no honor among bootleggers. Apart from a few notable exceptions (like the Swedish fellows whose work clearly shows they are fans first and foremost) these people are criminals. ☛

Backstreets in no manner, shape or form endorses these types of materials. Our word of advice to collectors of unauthorized materials is let the buyer beware. If you must buy this junk, stay clear of the real losers.

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to subscribe to *Rock & Roll Confidential*, just because it prints the truth about payola, MTV and home taping. That hasn't stopped thousands of people, from rock stars to record company executives to radio programmers, from reading and contributing to this outrageous but accurate eight page monthly newsletter. Edited by **Born to Run** author Dave Marsh, RRC is much more than a scandal sheet—its monthly "Home Taping Prospects" section has showered knowing affection on hundreds of records, videos and music-related films and books. No ads, no puff pieces, just the truth. LOVE IT OR HATE IT, YOU CAN'T DO WITHOUT IT. Send \$15 (\$22 foreign) for one year to RRC, Dept. BS, Box 1073, Maywood NJ 07607.

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Joyce Millman, *Boston Phoenix*

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Classifieds

PHOTOS: 3,000 ON/OFFSTAGE 1984 BRUCE close-ups. Color sample \$2. Sell/trade for offstage candids. Nancy, 506 Windermere, Interlaken, NJ 07712.

MASSIVE LIST OF BRUCE RARITIES, WRITE RECORD Runner, 5 Cornelia St., NY, NY 10014. Or stop by our store when you're in NYC.

HUGE LIST OF BRUCE RARITIES, PROMOS, FOR- eign pressings, t-shirts, books, memorabilia. SASE for free list. Renaissance, Box 13305, Houston, TX 77219.

WANTED: LIVE RECORDS/TAPES. SEND LIST TO Steinov Kristiansen, Solenod v. 49, 1750 Halden, Norway, Europe.

SPRINGSTEEN PHOTOS FOR SALE OR TRADE. Quality color prints of Bruce in concert. Send SASE and \$1 for sample and list to: George Hill, Box 15155 B.S., Panama City, FL 32406.

SERIOUS JOHN AND EDDIE AND THE FRONT Street Runner fans, write: Diane and Michele, 49 S. Elm Ave., Aldan, PA 19018.

LITTLE STEVEN FANS — CREATIVE CONTRIBUTIONS needed for "A Book of Fans." For details send stamp or IRC to Lori, 1341 S. Cleveland Ave., St. Paul, MN 55116.

BRUCE SPRINGSTEEN PS 45S, AND MANY COL- lectible rarities. For free list write: GREETINGS PUBLICATIONS, PO Box 107, Asbury Park, NJ 07712.

FOR TRADE OR BID: "BORN IN THE USA" misprints (side two both sides): S. Dulaney, 14500 NE 29th Pl. #437, Bellevue, WA 98007.

WANTED TO PURCHASE LIVE BRUCE TAPES. SEND list with prices to Joe Ciorciari, 31 N. Henry St., Brooklyn, NY 11222.

INTERESTED IN CORRESPONDING WITH OTHER Bruce fans. Cara Mia Harris, 3008 71st NW, Seattle, WA 98117.

SPRINGSTEEN PHOTOS. EXCELLENT QUALITY. From 1980/81 and '84 tours. Pictures that capture the performer. Also Little Steven, Southside, Bonds and others. Send \$2 for catalog and sample. Third Eye Photo, 7131 Owensmouth Ave., Canoga Park, CA 91303.

TOUR '84 "SEMI" PROMO POSTER. \$40 OR trade. Mark Mjelde, 2220 S. Emerson, Apt. 7, Minneapolis, MN 55405.

WANT BRUCE PEN PALS, ESPECIALLY FROM NJ, CA, GA, and South. Welcome all letters though! Write soon. Lisa Rodgers, Rt. 2, Pine Valley Dr., Powder Springs, GA 30073.



FOR AUCTION: "ROCK ESPECIAL," SUPER COOL Spanish magazine with Bruce on the cover and with a feature inside with great color pics. May 1982 so very rare now and out of print. Magazine is up for auction to highest bidder: Send your bids before Oct. 15, 1985 to Spanish Mag Bids, Backstreet Records, PO Box 51225, Seattle, WA 98115.

WANTED: LIVE SOUTHSIDE JOHNNY, LITTLE Steven or Bruce tapes. Quality a must. Also wish penpals from everywhere, especially Jukes fans. Write to: Gus Gatto, 301 E. Ogle St., Ebensburg, PA 15931.

PLANNING TO SEE SEVERAL US BOSS concerts this fall. Would like to link up with other BC, WA, or OR fans to travel together and cut expenses. Write Dan Chomiak, 1203-1644 W. 12th Ave., Vancouver, BC V6J 2E4, Canada.

TALK ABOUT BRUCE — CALL THE PARTY LINE: (213) 205-7980 output; 205-7985 input.

FREE SPRINGSTEEN CATALOG AND CONCERT BUL- letin. Send two stamps to: L.S. Kaye, 2212 Blake St., Berkeley, CA 94704.

LOOKING FOR SAN FRANCISCO BRUCE FANS TO meet and share info. Call Sharryl, 563-0177.

FREE BRUCE SPRINGSTEEN LIST! ALL SET SALE, 10 pages! LPs and 45s, foreign and promos, t-shirts, posters, pic-discs, buttons, tour jackets, acetates, etc.! Many RARE items. Send a large SASE (39¢ postage) to: Record and Tape Traders, 724 Dulaney Valley Rd., Towson, MD 21204 or call TOLL FREE 1-800-527-ROCK.

1959 PINK CADILLAC LAPEL PINS. NO BRUCE FAN should be without one. Great angle showing outrageous tail fins. Send \$5.45 (\$4.95 + .50 p&h) to O-TAY Enterprises, PO Box 945, Woodinville, WA 98072. Overseas add \$1.50. Allow 6-8 weeks for delivery.

Rates

NEW RATES ARE 80 CENTS A WORD FOR EACH word, 10 word or \$8 minimum. Name and address count as words. No ads selling bootleg or unauthorized materials will be accepted. Write for display advertising rates. Send ads to Classifieds, Backstreets, PO Box 51225, Seattle, WA 98115.

SPRINGSTEEN FANS LOOKING FOR A BRUCE FAN with a van to drive us to shows. We want to go everywhere! Contact: Lisa Iannucci, 2912 Ellicott St. NW, Washington, DC 20008.

SUMMER SPRINGSTEEN LIST: INCLUDES BORN IN USA UK pic disc LP, shaped discs, posters and rarities. Send 22¢ stamp to: Mod Lang, 48 Shattuck Ave., Box 138, Berkeley, CA 94704-1140. Telephone: (415) 849-3099 (10am to 8pm California time).

TO BRUCE AND JULIANNE: I WISH YOU BOTH A lifetime of love and happiness. Congratulations! Love, Linda Archibeque in L.A.

WANT TO BUY SPRINGSTEEN TAPES. SEND LIST/ prices: Ben Slade, 101 Blasingame, St. Simons, GA 31522.

BRUCE RARE AND LIVE TAPES. SEND SASE TO: BK, c/o CFNY, Box 911, NY, NY 10008.

SPRINGSTEEN TAPES FOR TRADE. YOUR LIST GETS my six page list of tapes. Mark Pumm, PO Box 456, Athol Springs, NY 14010.

SPRINGSTEEN ITEMS FOR SALE OR TRADE. SEND your list or SASE: C. Chamblee, 22532 W. Meade Ln., Buckeye, AZ 85326.

SPRINGSTEEN TAPES WANTED! I HAVE MUCH TO trade: Hagen Sohngen (c/o Schuster), Rosensteinweg 17, 7900 Ulm, West Germany.

EXCHANGE TAPES? I HAVE EXCELLENT UK '85 show and others: John, 1, Junction Rd., Harrow, Middlesex HA1 1NL, England.

WANTED: 11/18/84 TAPE. ALL CORRESPONDENCE welcome! Lori Bentz, 208 S. 21st St., Council Bluffs, IA 51501.

BRUCE AND LITTLE STEVEN TAPES TO TRADE. Audio and video (1970-85). Sandy, 1404 1/2 30th Ave., Monroe, WI 53566.

WILL PAY TOP DOLLAR FOR 2ND GENERATION VHS video of Largo, MD, 11/23/80, 225 min.; and any 1984-85 shows taken from feeder line to concert screen. Send full description and price to: Patricia Deonigi, 940 Natchez Ct., Walnut Creek, CA 94598.

CATALOG #1



CATALOG #2



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CATALOG #3



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SUPER BOSS SET SALE CATALOG

We're now on our third set sale catalog and without boasting, I think we're consistently offering some of the finest Springsteen and related items in the world at reasonable prices and giving you fast service. Every item in our first two catalogs has sold-out. We're now on #3 and #4 is already in the works. To get Catalog #3 all you have to do is send either a self-addressed stamped envelope with \$.40 postage on it (for US customers only—overseas please send five IRCs, Canadians please send 3 IRCs) or if that's too much hassle send \$1. We'll ship you the catalog ASAP.

We only carry the finest items and we guarantee everything we sell. We don't sell bootlegged or unauthorized releases but we do specialize in rare, one of a kind import pressings and in the entire line of Springsteen related publications. We also carry some great records by other great artists and we offer them at great prices. If you're a Springsteen fan—you won't want to miss our catalog.

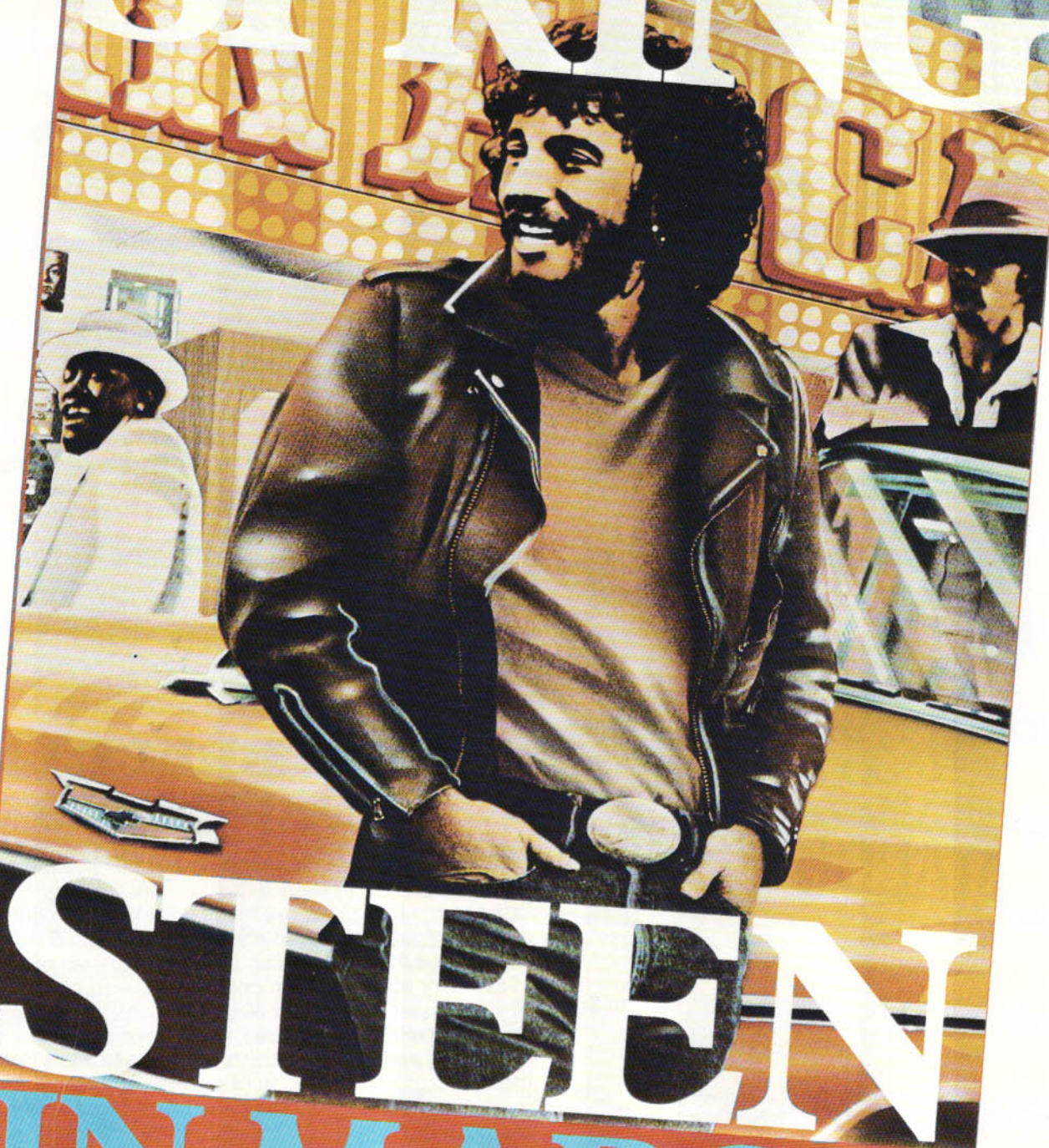
Since sending an SASE every time is a hassle and since we simply can't afford to send catalogs to everyone who subscribes to the magazine, we've come up with another option: Starting September 1st we'll be putting together a mailing list of record collectors who will automatically receive our catalogs and all our mailers and all our auction sheets. To get on this list all you need to do is send \$2 with your name and address (remember, though, to wait until after September 1st, 1985—that's when our computer goes online). We'll start you off with Catalog #4 and you'll automatically be sent all our future record mailings. But don't forget Catalog #3—available now through September 1st. To get it send \$1 to Catalog #3, Backstreet Records, PO Box 51225, Seattle, WA 98115.

MASS BRUCE LIST PART TWO

We had a fantastic response to our last Mass Bruce List and Part Two is finally ready to be sent out. This list is part of what is (or at this point was) the largest Springsteen collection in the world. A friend of ours decided to sell it all so we've put what remains on this second list. It includes pages of posters (some of the very earliest and nicest posters—all in mint condition), promotional t-shirts (over 30 of them—all authorized and official and impossible to find now), magazines and other paper items (over 100), and the records that were unsold or unclaimed from the first part of the auction (we do not appreciate people who don't honor their bids—they soon find themselves on our shit list). This auction ends Oct. 15th, 1985 so to get the list in time, please write for it right away. To get the list please send a self-addressed stamped envelope (with \$.40 postage in the US—overseas send 5 IRCs and Canadians send 3 IRCs) or if you don't want to fuss with that send \$1 and your name. Send to Mass Bruce List Part 2, Backstreet Records, PO Box 51225, Seattle, WA 98115.

**BACKSTREET
RECORDS**
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Off the wall

A photograph of Bruce Springsteen, the central figure, wearing a dark leather motorcycle jacket over a light-colored t-shirt. He is smiling and looking slightly to his left. He is standing in front of a wooden counter, possibly a gas station or diner. In the background, there are two other men: one on the left wearing a white shirt and a white fedora, and another on the right wearing a dark shirt and a dark hat. The background wall has a pattern of yellow and orange circles. The overall style is reminiscent of a vintage poster or album cover.

SPRING

STEEN

IN MARCH

PLAYBOY 

© 1992 Playboy

Bruce Springsteen can be heard on Columbia Records and Tapes.